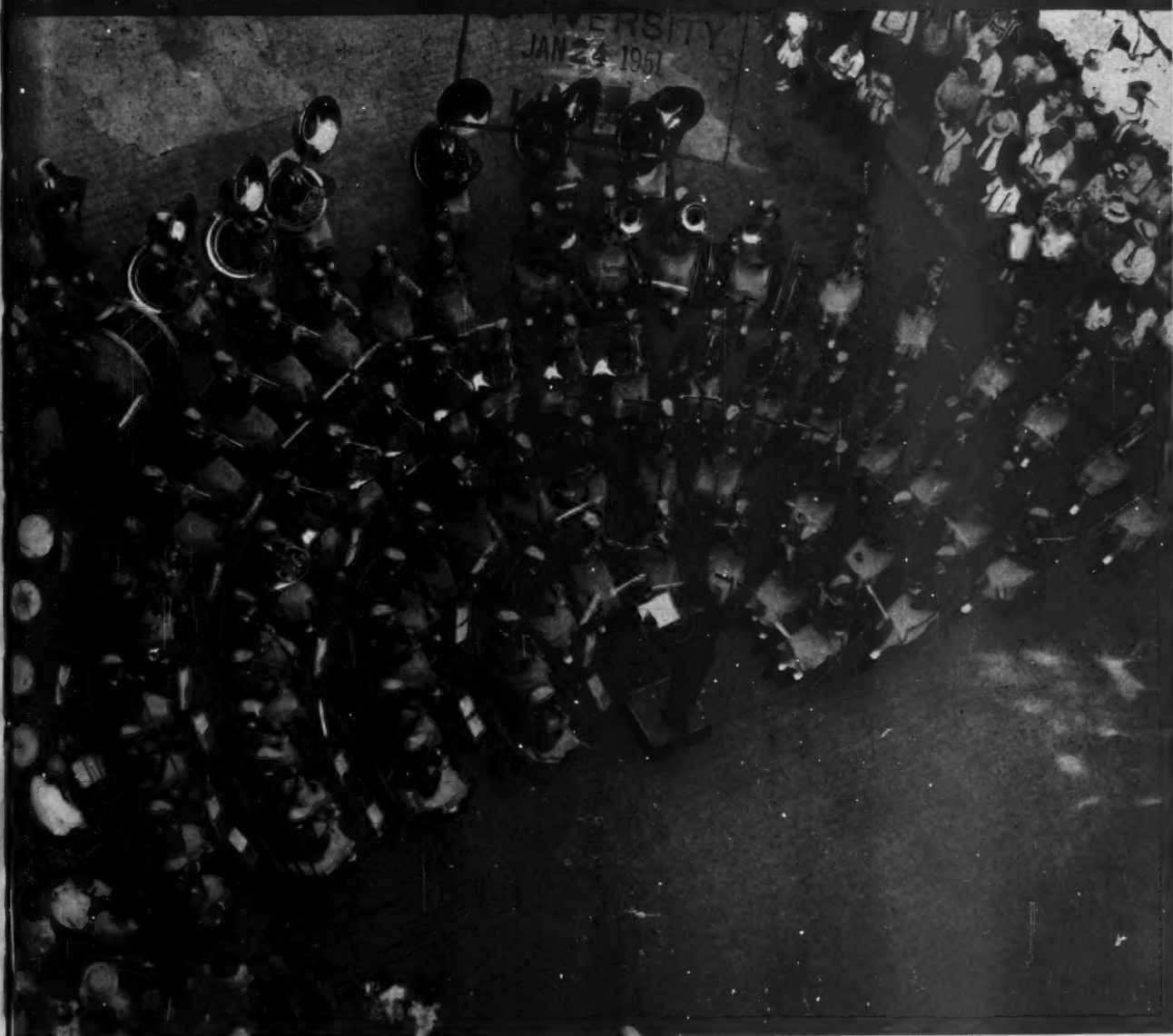


The School Musician

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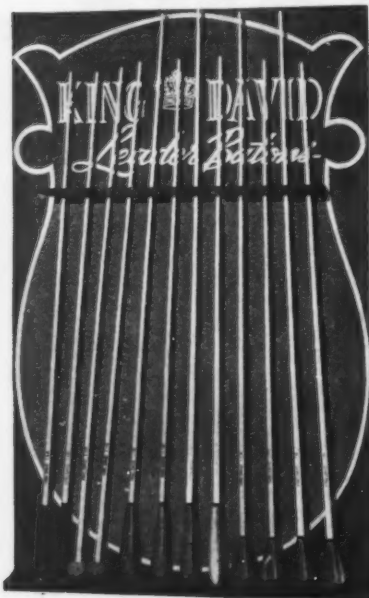
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School musicians applaud—

Leonard E. Hetrick of Whitefish, Montana

When music folks in Montana last elected their president of the Music Educators' Association, they made an excellent choice. Leonard Hetrick is now serving his second year in that capacity. Perhaps the climax of his term will be in March, when the Montana Association hosts the Northwest Music Educators' National Conference in Missoula. In view of this, President Hetrick foresees a very busy next few months.

Of course, at the same time his fine work at home in Whitefish goes right on. He is Supervisor of Music there, as well as a mighty good instructor to over one half of the boys and girls in the high school. The Junior Highers have a band too, directed by Mr. Hetrick. "I start Band in the 6th grade, and only time and schedule limitations keep me from starting it earlier," he writes. And one Superior rating after another has followed ever since 1942. A man who knows says the Whitefish band is one of three best in the entire Northwest. From his record, we predict that this ambitious bandmaster will not be satisfied until it is THE best.

What is his formula for consistently good performances? For one thing, his students read new music constantly, making them proficient readers, and also, familiar with a larger-than-normal repertoire. The extra polishing necessary for presentation—how that is achieved—is the magic "X" in the formula. Ask Mr. Hetrick about that; his music miracles have focused the eyes of the whole region upon Whitefish.

Sweeney Conservatory of Music, Fayette, Missouri, the University of Missouri, and the University of Montana all contributed to Mr. Hetrick's music education. He has also had private study with members of the St. Louis, Kansas City, and Spokane symphonies, and taught music for five years in Missouri before moving up into Montana, where his splendid record just keeps growing and growing. By the time 3-year old Lynn and 5-year old Douglas Hetrick are playing in school bands, we are sure their dad's list of accomplishments will make them very proud.

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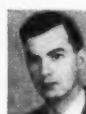
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Fishing (for whoppers) and The Hi School Band are the Principal Occupations of **SANDPOINT** IDAHO

SANDPOINT IS A LITTLE CITY of 4300 people tucked away in the Selkirk mountains at the northern tip of big Lake Pend Oreille a few miles from the Canadian boundary line in Idaho.

During World War II, the U. S. Navy established the huge Farragut Naval Training Base on Pend Oreille and Sandpoint gained a certain amount of fame as a result. Immediately after the war, Lake Pend Oreille, which had been the scene of an unusual fish cultural experiment, began producing king-size Kamloops rainbow trout and during a five-year period not only gave up three new official world's record rainbows, but two world's record Dolly Vardens as well. In that circle of camaraderie which embraces fishermen, would-be fishermen and just plain liars, it is no exaggeration to say that Sandpoint became nationally famed.

But this story does not concern fish. It concerns the civic shot-in-the-arm which big fish and notoriety gave the community; and this new-found spirit and pride has been reflected in the city's school musical program in much the same fashion that it has affected every other facet of community growth.

The resurgence of music in the Sandpoint schools actually dates from the start of the 1949 term, when Adair Hilligoss, who had been graduated from the Sandpoint high school 11 years earlier, returned to become Music Supervisor of the system. Hilligoss had wanted to come back to his

home town and, like every other resident of the area, he nursed the secret hope that a rainbow bigger than the



C. Adair Hilligoss

Got his musical knowledge at No. Idaho; has taught since '42—did a lot of war work, likes fish.

present world's record of 37 pounds would somehow find its way onto one of his hooks. As a fisherman, the less said about his accomplishments the better, but as a music Director he has the home town agog at the strides which have been made.

The situation at Sandpoint when Hilligoss took over was not unlike that of many other communities. The musical program in the high school had been sketchy during wartime and had never succeeded in staging a come-back. There had been no music

at all in the city's grade schools for a number of years.

Revival began first in the grade schools. An elementary program was established, with regular teachers handling their own classrooms whenever possible. If they were untrained, other teachers in the same building who could handle music classes made exchanges of subjects within the home room. The program started, using films, records and actual practices. Hilligoss reported that teachers were very cooperative and he gave them all assistance possible in giving grade school children at least a rudimentary course in music.

One of the big worries, however—and an important one, too, since it constituted the music program's principal contact with the taxpayers and general public—was snapping the high school band out of its doldrums and rebuilding it to the level it had achieved from 1938 to 1940 under the direction of R. K. Harris, now director of elementary music in the Spokane, Washington, school system.

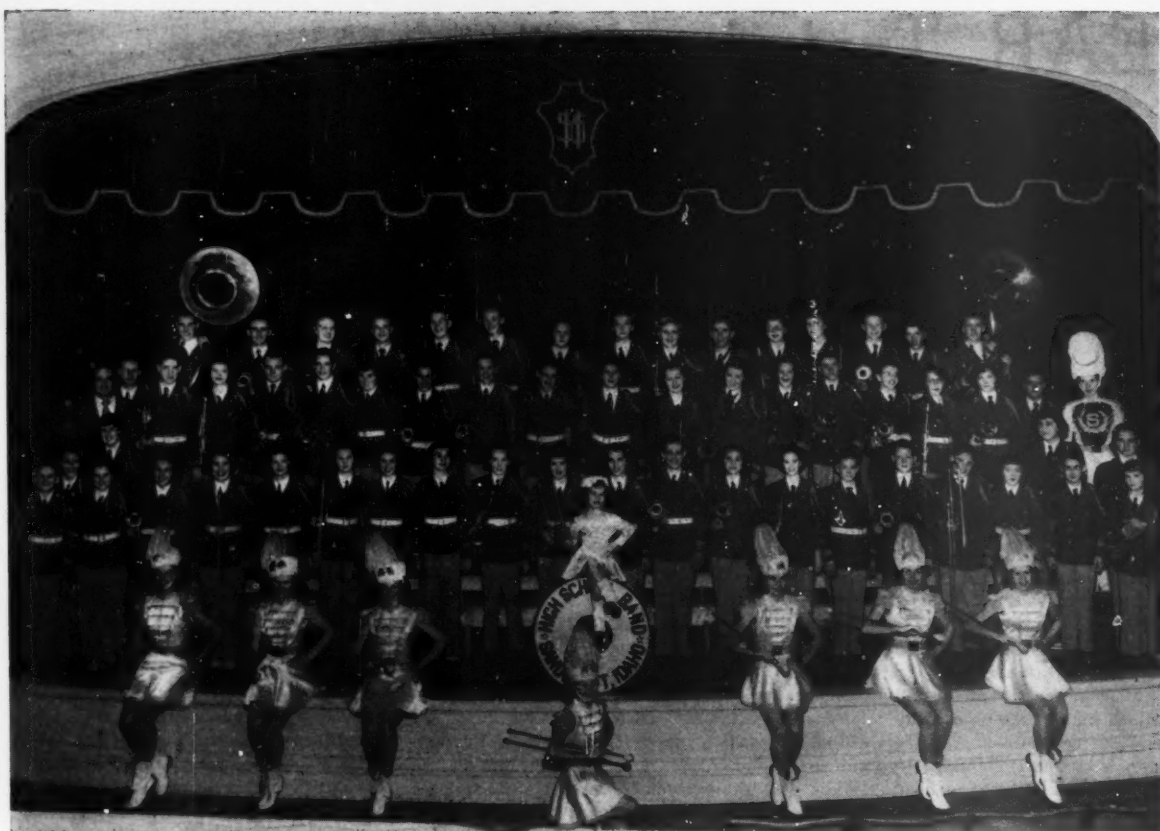
This story would be incomplete without interjecting here that Mr. Hilligoss is one of those physically big men who bounces around with all the enthusiasm of a heavyweight champ tearing into a sparring partner. It was only natural that some of this infectious enthusiasm would rub off on the students with whom he came in contact daily. The reorganized band grew by leaps and bounds. Its membership soared from a starting 38 to more than 60 during 1949 and hit 80 this year in the marching band.

The football band was the first group to be whipped into shape. Hilligoss announced that his pet gripe was to see a fine playing band marching in a parade or participating in half-time entertainment, only to have good music followed by a noise closely re-

Written Especially for The SCHOOL MUSICIAN

By Jim Parsons, Secretary

Sandpoint, Idaho, Chamber of Commerce



Sandpoint High School's full marching band.

sembling the impromptu pan-beating of a gang of neighborhood tiny tots. His edict was that a good drum section would take over when the rousing marches concluded.

His solution to the puny drum section problem was to work on the idea that all students, within reason, should be given a chance to play something. Nine out of ten students, he

thinks, have seen good drummers and cherish a secret ambition to pound a drum. In Sandpoint, there was another factor: many high school students live in rural areas, are taken to and from school in buses, and usually have come from small schools where there was very little music. They were an ideal backlog of prospective drummers. Today, Hilligoss has a daily

class of 18 students—and a good drum section that is used in its entirety only in the marching band. There are twelve snare drummers, two tenor drummers, two Scotch bass drummers and two cymbal players—as well as a waiting line of students anxious to get into the act.

Now, for the first time in many years, the unusually large crowds for a small city which attend football games see some fine half-time entertainment provided by the complete marching band and twirlers. For basketball games, a 35-piece Pep band strains the gym roof.

These appearances at athletic contests have been an outstanding factor in "selling" school music to the public and have had a potent part in aiding the band's campaign to secure new uniforms. New trousers were purchased last spring and coats and hats are expected to be provided before the current school term ends.

Nor are musical activities permitted to die out entirely during the summer. Several years ago, Sandpoint citizens spark-plugged a bill through the Idaho legislature which permits cities to levy up to three mills for recreation programs, and Sandpoint was one of the first Idaho cities to embark on a plan-

(Please turn to page 40)



Big holiday in northern Idaho, "Kamloops Day", celebrating opening of the fishing season at Lake Pend Oreille, always winds up with a fisherman's dinner. Band members took advantage of the occasion to publicize their uniform fund drive. At left Bill Kinney, band member, and Adair Hilligoss (standing), band director, pan themselves off as prospectors and show a handful of gold nuggets to Spokane's Lilac Festival Queen, Barbara Crosby. Seated, from left: Former Congressman Abe Goff; Harvey Guertine, Lilac Festival Assn. president; the Queen, and J. C. Benoit, president of the Sandpoint Chamber of Commerce. (Ross Hall photos.)

EAR Training

through

Symbolizing MELODIES

—a new approach

In the early primary grades the children learn to sing by rote. After they have learned a song they can see it as it looks in print. Gradually they arrive at that stage of development where note reading predominates over rote. In the fifth grade we are supposed to take them out of their state of musical illiteracy and teach them how, upon seeing notes, to know their names and understand their relationships to each other. We are training their eyes and their ears. Our aim is sight reading which, to quote Hullah, is "... seeing with the ear and hearing with the eye."

The method generally used to gain this objective is the old traditional movable "do" system.

In speaking of the syllables as used in movable "do" Farnsworth, in his book "How to Study Music" says: "... we can use them for remembering the order of tones ... It will show the relationship of the sounds to the key note. The key note is 'one' and is always called 'do.'"

"Do," then, under movable "do" method, has no fixed pitch; nor has it a fixed position on the staff.

In my opinion, this is bad. But the proof of the pudding is in the eating. "In the meantime, the vast majority of schools are using the syllables with more or less success." I say less.

I have no objections to the syllables as such; but making them movable is confusing to the children and the average teacher.

If the method were successful we should have, in America, a great number of good sight readers. Where are they? If it isn't successful why are we using it through the years? When we come right down to facts do we not end up in the last year of school still learning our songs by rote? If this be true, why waste time annoying children with a system which is difficult, confounding, and noncomprehensible to them?

Nor is this confusion confined to the children. How many teachers using movable "do" can take a piece of music and point out at sight where the modulations will cause bridge tones, show on what note to give a changed place on the staff for "do," and at what point to return to the original position of "do"? Such ability presupposes a knowledge of the theory of harmony. If it is difficult for us, as teachers, how can we expect it of children? Furthermore, how many who profess to use the movable "do" can give the syllable names for the sharps and flats as given in that system? In fixed "do" the child only needs to learn seven syllables. In movable "do" there are seventeen to learn.

In teaching instrumental music, I come into contact with children from the fifth grade on through the senior year. It is difficult for most of them to gain facility in naming the first five notes.



These five notes are not movable. They always occupy the same place on the staff. Yet, if I do not constantly check them, I find them playing by position on the instrument. When I question them about the notation they learned in singing they say they do not understand the "do," "re," "me." So when I say that movable "do" is confusing and confounding I am not being oratorical.

If movable "do" is confusing to both the teachers and pupils then we must come to one of two conclusions. Either the teachers and pupils are dumb, or the method of approach is wrong. I prefer to believe the latter.

If we used the "fixed do" our children would at least be able to name the notes on the staff.

1. *New School Music Hand Book*, Dykema-Cundiff.

Let me put it this way: One Monday morning Jane's father said, "Now Jane, I have brought in seven little girls to visit with you. I want you to be real nice to them. Become acquainted; and it will be polite if you can remember their names."

"Oh, that would be jolly," replied Jane. "I will easily remember seven names."

"I am sure you will; but to help you I will give you their names on a piece of paper," was her father's answer.

The paper contained the following names: Agnes, Betty, Carol, Della, Erma, Frances, and Geraldine.

The children were brought in, and they all had a lovely time. Before many hours had passed, Jane showed that she knew all the girls by name.

The next morning, at breakfast, a strange thing happened. As Jane called each girl by name she was told that she had the wrong name. Embarrassed, she ran to her father and said, "Daddy, I don't know why all the girls are teasing me. They say I have their names mixed up. When I speak to Agnes she says she is Betty, and I am about ready to burst out crying."

"What day is this?" asked her father.

"Why this is Tuesday," said Jane, greatly perplexed.

"Oh, Tuesday! No wonder you have the names wrong. It is my fault," said father. "You see I forgot to tell you that Agnes' name is Agnes only on Monday. On Tuesday she is Betty, on Wednesday her name is Carol, on Thursday her name is Della, on Friday her name is Erma, on Saturday her name is Frances, and on Sunday her name is Geraldine."

Jane looked thoughtful for a while then asked, "But father, if Agnes' name is Betty today, what is Betty's name?"

Father replied, "Betty's name is Carol today; and Carol's name is Della,

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and Della's name is Frances, and Frances' name is Geraldine, and Geraldine's name is Agnes. Is that clear? Will you remember?"

Jane said she would, but there was a troubled expression on her face. Haltingly she went through the day without too many mistakes.

Wednesday, (when Agnes was Carol, and Betty was Della, and Carol was Erma, and Della was Frances, and Erma was Geraldine, and Frances was Agnes, and Geraldine was Betty), was a strained day for Jane.

Rather than face Thursday she played sick and did not get well until her seven little friends left.

If our notes are to have no fixed place on the staff then we and our children are in the same position that we find Jane, in regard to Agnes who is only Agnes on Monday.

Once we agree upon a fixed position, I don't care whether we call the notes by letters, syllables, or neutral sound. If the syllables are more easily pronounced than the letters, we may use them: Remembering that our prime objective is not vocal gymnastics but ear training. If the hangover from movable "do" makes syllable use confusing, drop it and use the letters. For I feel much like Durante did in France. When his pupils had trouble with a difficult mutation he said: "Only sing the syllables in tune, and you may name them after devils, if you like."

The French and Italians are most skilled in vocal sight reading and they use "fixed do."

The objection that "fixed do" makes no provision for flats and sharps leaves me cold. My only answer to that is the reply of Durante mentioned above.

Opera and symphony conductors and other practical instrumentalists who are so highly developed in mentally hearing tone relationships, almost to a man, used "fixed do."

With apologies to Kipling: "Do" is "do" and "re" is "re" and never the twain shall meet.

There is only one way a note should change its name position on the staff. That is through a change of clef.

The following notes are all "C" (not all middle "C"):



The orchestral conductor is efficient in the use of most of these clefs. Because Bach and others of that period wrote their choral music using the soprano, alto, tenor, and bass clefs, the French conservatories use sol feggio exercises containing these clefs. Their advanced exercises have an indiscriminate mixture of not only these, but baritone and mezzo soprano, all on one staff. This is movable "do" with a vengeance.

When you ask a child to sing in movable "do" you are asking him to assume too many positions for "C" even if you do call it "do." You are asking, in effect, a skill in all clefs. I have an old book by Damrosch which, at first sight, gives the appearance of being an arithmetic book. It is full of exercises in numbers. Nary a note do we see for page upon page.

When the child plays an instrument or sings, what does he have in front of him? Numbers? No! Notes! Then teach him notes.

The proper use of numbers to impress scale and tone relationship is that used by instrumentalists and harmonists. The numbers thus stand for the degrees of the scales and change with key changes. You might properly call this "movable number." The notes are fixed, while for purposes of analysis the numbers tell what degree of the scale a particular note is. Thus "C" in the key of "C"=1, in the key of "G" it is 4, in "D" it is 7, in "A" it is 3, in "E" it is 6, in "B" it is 2, in "F" it is 5, in "D \flat " it is 7, in "A \flat " it is 3, in "E \flat " it is 6, in "B \flat " it is 2, and in "F \sharp " it is 5. I could go on into the minor scales but this is all very dry to even mature students; so I heartily agree with Dykema and Cundiff when they say: "All knowledge of symbols, theory and technic of performance is kept in its place as a by-product of the main musical activities of singing, playing and listening."

By this time I have established that I do not favor teaching ear training or note reading by movable "do." This is a negative attitude "What," you may ask, "of a positive nature have you to offer?"

The method I am about to describe was born of a need.

All musical instruments are of such a nature that, in their manipulation, the musician has access to what we call positions. These positions give cues as to the location of the desired

tones. The voice alone, of all mediums which produce sound for musical purposes, is entirely dependent upon mental or aural conception before a single pitch controlled tone can be produced. That is why it is more difficult to sing at sight than to play at sight. Now of all the instruments the tympani, in this respect, is akin to the voice. The tympanist must mentally hear every note and prepare it before he played it. There are no set positions. This is the reason we see the statement, in books on instrumentation, that the tympanist must have a perfect ear or perfect pitch. This is very seldom true. What a tympanist has is a finely developed sense of relative pitch plus a good theoretical education. How they develop this sense tympani teachers do not say.

When I studied the tympani I knew my teacher heard intervals more accurately and with greater speed than I. When I was wrong I was told I was too high, too low, or that I had the wrong tone entirely. Why, or how he knew was a mystery. So I learned to play cross hammer beats, developed a good tremolo, mastered control of dynamics, and likewise controlled rhythm. In short I know how to pound on drums. But the most important phase, how to judge intervals, was the secret of the tympanist's guild, an esoteric group who, like the conductors and singers who know their pitch relationships (shall we say by some mysterious gift not given to most mortals?), strut their accomplishments without telling how or why.

In my search for more light on the subject of ear training I have developed what I call "Ear Training Through Symbolizing Melodies." It took final form in the shape of a book for tympanists. I, however, have been applying it to students on all instruments, and find it especially effective for violin students. I believe its greatest use would be for ear training in vocal work. What grades it should begin with, or whether it can be taught at all as a subject in high school I do not know. That it can be used incidentally in the school room is my firm conviction.

Briefly stated "Symbolizing Melodies" is based on the simple theory of making the unknown understandable through the use of something in the student's background which is known.

The tympanist uses the tonic and dominant to a great extent. I do not tell my pupil anything about this. I do tell him that when two notes are separated so that the bottom is four notes from the top that this forms the intervals of a fourth.

Thus:

By *Benjamin Vitto*

Annawan, Illinois

Author of "Overtones of the Kettle Drums," October, 1938, SM

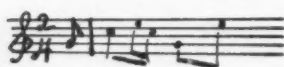


his first two notes form the melodic interval of a fourth. Given the sound of "G" we must know what "C" sounds like. What does it sound like? It sounds like "Here Comes the Bride"

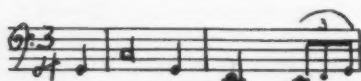


We are not being technical at all. His imagination has been aroused. I tell him that many songs start by the melodic interval of a fourth. Together we try to think of some.

As I now think of tunes which start by the way of a 4th the following random melodies come to my mind. "Nobody Knows How Dry I Am," "Lead Kindly Light," The bugle call:



"Sailing, Sailing," "Merry Widow Waltz," Verse of "Aloha," Melody from Tannhauser:



From Schubert's Unfinished Symphony the melody made into "The Song of Love,"



Incidentally, this is a good melody to illustrate the descending melodic fourth.

His assignment for the next week is to bring in a list of songs which start by the interval of a fourth. I also give him an old bass part and tell him to find all the intervals of a fourth in it and to mark them. I have explained that any two notes will form a fourth, no matter where on the staff they start, if they are four notes distance from each other. I am making him interval minded.

I have found that many professional singers do not know the names of the intervals.

"Here Comes The Bride," then, is our symbolizing melody for the melodic interval of a fourth.

When the student comes back for the next lesson he usually has the names of at least fifty songs. Is he interested? Tremendously! It is a game.

The result of picking out fourths in the music is a skill in recognizing the looks of melodic fourths in their various positions on the staff. Trying to think of tunes which begin by the fourth results in an aural conception of a fourth. We thus train the eye and the ear. As the student thinks of

tunes which may start by way of a fourth he mentally hums the tune. Can you see what this does for conception which must precede production?

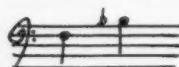
By the use of "Here Comes The Bride" I have had much success with those violin pupils who seem to be very low in pitch discrimination. This shouting of too low, too high, is disheartening to the student. My symbolizing melodies gives them their own yardstick by which to judge their own intonation. When the intonation is bad I ask what the symbolizing melody is for the interval he is trying to play. When he mentions it, as if by magic, his fingers go to the right place.

Each week we study a new interval, and accumulate names of melodies which start with it.

My trombonist may see this

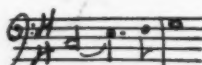


and play this

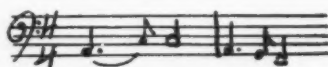


because "F", "B \flat ", and "D" are all in the same position. I ask, "Is our interval 'Here Comes The Bride' or is it 'My Wild Irish Rose'?" There is a knowing look, and she strikes from "F" to "D"; for "My Wild Irish Rose" is our symbolizing melody for a major sixth.

A major third is symbolized by "Old Black Joe"



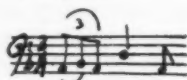
A minor third is symbolized by "Coming Home" from "The New World Symphony"



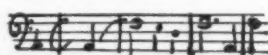
A major second is symbolized by "Old Kentucky Home"



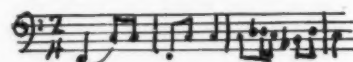
A minor second is symbolized by "Schubert's Serenade"



A minor sixth is symbolized by "By My Bist Du Shane"



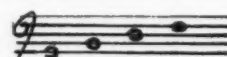
It is difficult to find a symbolizing for the interval of perfect fifth. The one I use is from Carmen. The name is, I believe, the "Robbers Song"



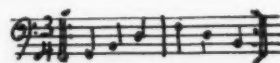
I encourage the pupil to make a list of his preferred symbolizing melodies. I point out that they are but crutches to be used in learning how to hear intervals, and that they may be discarded when no longer needed.

No mention is made of the augmented fourth or the diminished fifth, the major or minor seventh until the others have been learned.

We next analyze the dominant seventh chord in broken form



and find that from "G" to "B" is a major third which we know through the symbolizing melody of "Old Black Joe." From "G" to "D" is a perfect fifth which we know through the "Robbers Song". From "G" to "F" is a minor seventh. This being a new interval we proceed as follows. The piano may be used to help get it set in the mind. Repeat the following many times:



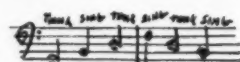
Next sing the black notes and merely think the white notes.



The remaining audible interval will form the minor 7th.



Thus through use of the dominant seventh chord we have learned the melodic interval of minor seventh. In like manner we can proceed with the diminished fifth.



First sing G, B, D, F, then think "G" and sing "B" think "D"



sing "F" and the audible result is a diminished fifth. The major seventh is

(Please turn to page 27)

X-RAY

Looks INSIDE to

Watch the Tricks of

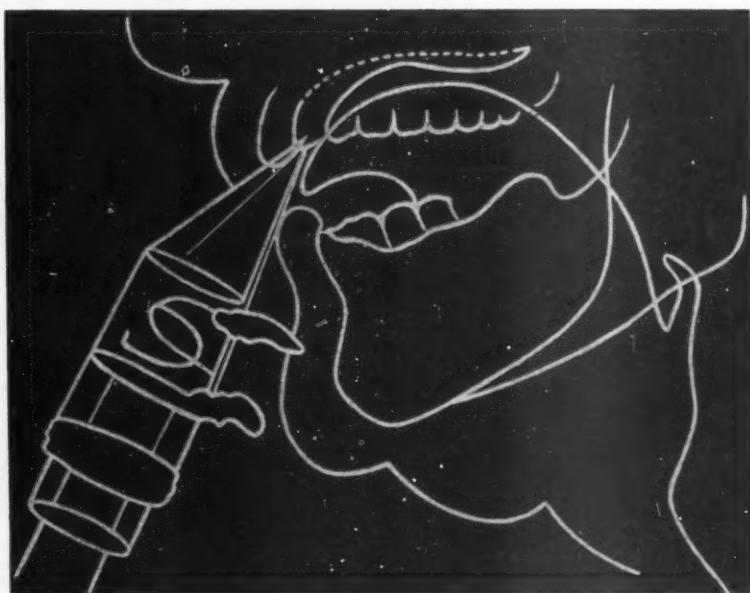
TONGUING

DURING THE MANY YEARS that I have played and taught clarinet, I have had the question asked of me time and again, "What is the action of the tongue in tonguing a tone?"

In answering them I have endeavored to make it clear and understandable. Naturally, some discussion will usually enter into the matter, and more particularly with older pupils. I have always given the answer that I believed correct, and have demonstrated it to them in so far as is possible. I have them pronounce certain words and syllables and ask them to pay strict attention to the movement of the tongue as the words and syllables are pronounced. After a few efforts on the part of the pupil, this seems to do the trick; with practice, a tone is produced at the beginning of which no foreign noise is audible.

I have always believed sincerely in what I have told them about the action of the tongue, but still felt that if only I could somehow have its action photographed, it would corroborate my contentions. In other words, I have for years entertained the idea of having an X-ray picture made, if possible, of the tongue in action. I have felt that even a series of still pictures would help considerably.

Eventually I took the matter up with Dr. Robert Rushmer, Associate Professor, Department of Physiology and Biophysics, School of Medicine, University of Washington, and his Laboratory Technician, Mr. John Hendron. They were much interested, not only in the movement of the tongue in tonguing a clarinet, but also in the



general action of the throat and tongue under the circumstances. An appointment was made, and Mr. Hendron took both still and motion pictures. Believe me, the entire process was extremely interesting.

A motion picture camera was installed in the X-ray machine, together with necessary mirrors, and hooked up electrically in such a manner as to control both the X-ray and the camera simultaneously. Before playing in front of the machine, my tongue and lips were coated with a chemical preparation through which the X-ray did not penetrate. I tongued a tone in

sixteenths at a tempo which would be about one quarter equals ninety on the metronome.

Here is a thing that surprised me. I used a "rubber" or composition mouthpiece, like that which is in general use today, and the X-ray penetrated it to quite an extent. I play wood clarinets also, the barrel joints of which are metal lined (A. Robert) and the X-ray penetrated the wood to the extent that it might give the impression that I was using a metal instrument. The tongue shadows and the movement of the throat were quite pronounced. Both Dr. Rushmer and Mr. Hendron made tracings of the pictures and later Mr. Hendron ran the motion pictures through a projector and the tongue was shown in action. These pictures corroborated what I have always contended as to the action of the tongue, which action I have

Developed Especially for The SCHOOL MUSICIAN

By William H. Osborn

Seattle, Washington

endeavored to make clear to those who have asked about it. Here I will introduce a small sketch which I hope will serve to illustrate the position of the tongue in playing.

It will be noted that the tongue arches over close to the roof of the mouth as it leaves the throat, then curves downward with its tip immediately below the end of the mouthpiece and reed. It serves as a valve and, when moved away from the reed, permits a column of air to strike the reed, setting it in motion. It will be noted also that the air coming over the tongue between it and the roof of the mouth strikes the reed in practically a straight line. One would have to see the pictures as they run through a projector to satisfactorily get the throat action.

One thing of particular interest, it will be seen that the tongue does not lie flat against the reed but rather, below and slightly across it. Certain syllables if used, place the tongue in a flat position against the tone, which is extremely disagreeable and which must be eliminated, as naught but a pure tone is to be desired. The position of the tongue as shown in the sketch will very definitely produce a tone devoid of any foreign noise, provided the reed fits the mouthpiece and the mouthpiece fits the performer.

May I digress here to say that many mouthpieces could not be used by the finest professional clarinetists, let alone by poor unsuspecting pupils who are attempting a beginning. Because of the handicap of a poor mouthpiece, many a talented youngster has "thrown in the sponge" and quit the attempt. Much more could be said on this subject.

Now there will unquestionably be those who will say that they tongue differently than I; or perhaps will say that I tongue incorrectly. And to those I will say that it may be that they are right. Most certainly I am not looking for an argument. However, the system that I use has for more than forty years given the best of results in all kinds of performances, and in the very best of playing organizations as well as for solo work. It is such as I have passed on to my pupils and I can boast of some excellent ones indeed. I hope in saying this that it will not be construed to be a boast in a literal sense, as I do not intend it to be such. In writing this article I am endeavoring in a humble way to present what I hope may be of interest and perhaps of some educational value to some of the readers of *The SCHOOL MUSICIAN*. And if I may have succeeded in so doing, I shall be most happy.

Musical Family of the Twentieth Century



The Martins of Arkansas



It's a great opportunity we have to honor C. W. Martin, right above, father of eight sons, all of whom are band directors. He also has three daughters who are musicians. Roy M. Martin, left, one of the sons, is the school bandmaster of Greenwood, Mississippi. But don't think Father C. W. has retired. He is at present the band director in the area around North Little Rock, Arkansas, and one of the busiest young fellows in the community.

In Wisconsin we discovered the Hamels, a father and two sons, all of whom are school bandmasters, and doing a great job of it. Their story appeared in the February, 1950 issue of *The SCHOOL MUSICIAN*.

But today we give you a new story, which may be one of those "world records." It's the story of C. W. Martin, age 85, still an active band director in the North Little Rock, Arkansas area, who has 8 sons, all school band directors. And we hasten to add that there are also 3 daughters in this family who are expert musicians.

One of the most widely known of the 8 son bandmasters is probably Roy M. Martin, Music Director for the Greenwood, Mississippi, High School. Roy is also director of the big Delta Band Festival held in Greenwood each year.

C. W., the senior Martin, has been directing and teaching band in the Arkansas area neighborhood for 45 years. It is commented that he and his family have started more boys and girls toward a musical career than has any other group having the same family name.

Roy has been on the same podium at Greenwood for 19 years.



36 STATES SEND 2500 SCHOOL BANDMASTERS TO CHICAGO'S BIG NATIONAL BAND CLINIC *Orchids to Petersen, Dvorak, Lyons*

College Band Men Pledge Unity at 6th Annual Confr.

At the sixth annual conference of the College Band Directors National Association held in the Congress Hotel, Chicago, December 18 and 19, all directors backed the newly elected president, Bruce Jones, Louisiana University, in pledging complete unity for the cause of Americanism.

All bands will play the National Anthem on every possible occasion. Patriotic songs depicting the history of the United States are to be encouraged.

These directors, some 200 strong, spent two intensive days in studying everything from ways of cooperating with high and junior high school band directors to the commissioning of contemporary composers to write for the Symphonic Band.

Some of the highlights of the conference were "Looking at the Marching Band from the Sidelines," Raymond Dvorak, University of Wisconsin; "Musicianship and Good Performance," Arthur A. Hausser, President, MPA, President MEEA; "How to Improve Your Recording Techniques," R. J. Tinkham, President, Magnecord Corporation; and many others. Much interest was evidenced in the cooperation the American Music Conference is offering music education as outlined by Forrest L. McAllister, representing that group.

The new slate of officers for the 1951-52 year term are: Bruce Jones, Louisiana State University President; Clarence Sawhill, University of Southern California Vice President; Joseph Gremelspacher, Indiana State Teachers College Secretary-Treasurer.

Philip Maxwell, Director of the Chicago-Land Music Festival, did a magnificent job as master of ceremonies during the Fellowship Banquet, as did Lt. Bernard Smith and his Chicago Staff Band of the Salvation Army.

The College Band Directors National Association seemed fired with the spirit of the National School Band Association of yesteryear. The majority were active as high school directors during those years.

All left the two day conference inspired and enthused. All agreed that "their's is a truly wonderful job - directing a Symphonic College Band."

The fourth annual Mid-West National Band Clinic, held at the world-famous Sherman Hotel on Thursday, Friday, and Saturday, December 14-16, sent more than 2500 directors and guests home with inspiration and valuable information that may never be forgotten. Directors came from 36 states and Canada to hear five of the nation's finest school bands play the very latest and best music in print and to enjoy and gather the multitude of practical ideas presented by authoritative clinicians in the fourteen different brass, reed, percussion, string, and other educational clinics. The twenty-eight clinic specialists, each an authority in his field, gave, with clearness and understanding, their solutions to the scores of problems encountered by all band directors. Projecting the conductor's scores on a huge screen as the numbers were played, one of the very popular features of the Mid-West Clinic, was most capably handled by Mr. and Mrs. H. E. Nutt of the VanderCook School of Music.

Michigan City Takes First Honors

The three-day clinic opened Thursday afternoon at 2:30 with the championship Michigan City, Indiana, Junior High School Band under the direction of Fred Weber. Coming from an ordinary band set-up, the 88 youngsters ranging from 12 to 14 years of age, stole the show from the very beginning. Tone quality, intonation, balance, and blend were unbelievable. Each number of the two-hour concert and clinic was presented with the finesse of one of our best class A High School bands.

Do You Need Clinic Materials?

There are 350 complete Clinic Information Handbooks from the Mid-West National Band Clinic available, and they may be purchased at \$1 each. Officially called the "BAND DIRECTORS' HIT PARADE HAND BOOK", this 24 page Clinic Handbook is believed to have the most complete listing of band materials, methods, solos, and small ensembles in print.

300 complete sets of Band Pageants entitled "TWENTY AND TWO COMPLETE PAGEANTS FOR THE MARCHING BAND" are also available at \$1 a set. Enclose \$1 with order and mail to Lee W. Petersen, VanderCook School of Music, 1655 Washington Blvd., Chicago 12, Ill.

Directors commented that each and every number played was "right down their alley," the type of music they wanted for their own bands. Our hats off to you, Fred Weber, and his truly Great Band. Directors who want a copy of the "Facts about the Michigan City Jr. High School Band" which was distributed on Thursday afternoon may write to Fred Weber for a free copy.

Percussion Clinic

The percussion clinic at 4:30 Thursday afternoon, headed by a group of well-known specialists, gave the directors just what they had been wanting. Not only did each clinician explain his point, but brought along groups that performed with the polish of professionals. One of our most neglected parts in the percussion section is the cymbal. The great Zildjian himself was there and told the hundreds of zealous directors just how to choose cymbals with true tone quality and brilliance. Tom Fabish explained the use of the cymbal attachment on field drums in Dixieland playing. His group of 15 CYO musicians proved the point that the cymbal attached to the field drum in the marching band is a sensation. Andrew Scott demonstrated the use of the tenor drum and the scotch bass drum with a well-trained and disciplined group from St. Michel's. Tom Woods gave a most comprehensive demonstration of percussion fundamentals.

Muskegon Band

On Thursday evening music history was again made in the Grand Ball Room of the Sherman Hotel. The championship Muskegon Band, which is acclaimed one of the finest bands of today, upheld its traditional reputation in every sense of the word. Under the capable leadership of its director, William Stewart, the 108 well-trained high school musicians presented a combined concert and clinic that brought the much deserved praise of every director in the overflowing Grand Ball Room. The literature was truly practical and interesting; the performance was flawless. Tremendous ovations were given by hundreds of directors and friends who had come to hear "that Great Muskegon Band."

Band Pageantry

The Bandmaster's Clinic on Marching which followed proved to be most valuable to every director who spends much of his time each fall presenting gridiron pageants. Stefan Jones of Miami showed movies of his Marching Band explaining the entire theme of the pageant. He also distributed copies of three vitally important articles: *Modernizing the Major-*

ettes, *Kentucky Korn*—a most interesting Hill Billy Show—and *A Swing Novelty* based on Henry Fillmore's *Military Escort in Five Ways*. Copies of these may be had by writing Stefan Jones, Miami Jackson High School. Mr. Al G. Wright presented several most practical lighting effects and showed movies of his majorettes. Both Stefan Jones and Al Wright, along with James Murphy, three of the nation's finest showmen on marching band, will teach their subject during the 6 weeks' Summer Session at the VanderCook School of Music in Chicago June 18—July 27, 1951. A new set of pageants entitled "Twenty and Two" compiled by Lee Petersen, Chairman of the Mid-West National Band Clinic and Co-ordinator of the VanderCook School, was distributed to each director attending the Thursday evening session.

Friday's Clinics

Friday was a busy day with nine inspirational and educational clinics. The fact that Band Directors are indeed Early Birds was again proved Friday morning. Although most directors did not leave the Grand Ball Room until midnight, the night before, more than a thousand turned out at 9 o'clock to hear Max Pottag and his inimitable French horn ensemble, and H. E. Nutt and his Bass Clinic. By 10:30 even more directors appeared for the next pair of clinics. In the Grand Ball Room William Stewart and James Murphy told how their two successful bands were built. Pamphlets explaining their set-ups were distributed by both directors. Band mothers were present and cooperated with the directors in explaining in detail their entire instrumental department. These pamphlets concerning their instrumental set-ups are available free of charge by writing to William Stewart, Muskegon High School, Muskegon, Michigan, and to James Murphy, Brownsville High School, Brownsville, Texas. In the Louis XVI Room, Hugh McMellan presented one of the most valuable of all the clinics on the baritone and trombone. After a half-hour of scholarly discourse, Mr. McMellan threw the clinic open to questions and for the next 45 minutes, both problems and questions flew thick and fast, with each question receiving a concise and satisfactory answer.

Salvation Army Band

Time out for Lunch? I wonder! Leaving

the clinics at 12:00 noon, they were back again at 12:45 to hear a great little organization of 30 members perform. Yes, they had heard about the Territorial Staff Band of the Salvation Army, that it is "out of this world," but they wondered. Seeing and hearing was believing. For 45 minutes more than a thousand directors sat spell bound. When the thunderous applause finally subsided after the playing of the last number on the printed program, Director Lieutenant Bernard Smith graciously responded with two encores. As Ray Dvorak so aptly put it: "The Salvation Army Band truly plays from the Heart and Soul."

At 1:30 John Beckerman presented his flute clinic, explaining in detail how to guide flute players from the very beginning throughout their entire school career, and demonstrating correct methods to use



It is James R. Murphy, director of that famous Brownsville, Texas, school band, and William Stewart, whose Muskegon, Michigan, High School Band is its quality counterpart of the Middlewest. These gentlemen conducted a clinic purporting to tell their secrets for developing superior bands, but like good chefs they probably forgot to speak of that most important ingredient.

and incorrect habits to avoid. He injected many a fitting flute story. Mr. Alfred Barthel, one of our greatest authorities on the oboe, gave much practical advice that could be used by all directors.

Many were the questions that were carefully and completely answered by this King of the oboe teachers. It was a genuine thrill to be instructed and guided first hand in such a revealing clinic by Mr. Barthel, a truly great performer and teacher of some 70 years' experience.

Dvorak and Hughes

At 2:45 Ray Dvorak high-lighted the convention with the clinic: "How to Better Prepare Your Band For a Competitive Festival or Concert" with the following panel: Harold Bachman, Clarence Sawhill, Clifford Lallya, Nilo Hovey, Charles Peters, and Newell Long. Each clinician gave helpful ideas that will improve any band. For 30 minutes, Ray Dvorak accepted many questions from the directors in the audience and had his panel of specialists answer each and every one. At the same time, in the Louis XVI Room, David Hughes aided by a panel of specialists outlined an excellent string program for any school, emphasizing that more and more band directors are now having orchestras as well as bands. Questions were also answered by Mr. Hughes and his panel: Arthur Harrell, Norman Lewis, Merle Isaac, Delbert Hoon, and Larry Johnston.

Human Relations Clinic

One of the most informational and interesting clinics was the "Human Relations in Music" clinic in the Louis XVI Room at 4 o'clock conducted by Howard Lyons. Mr. Lyons explained how every director should organize his community into "one big music family" all working for the good of music. Often the director is too busy with less important problems to tackle the most important job of all, that of getting the entire community to help him, Mr. Lyons said. The hundreds of directors who attended this vital clinic were, without a question, convinced that a great music program needs the help of everyone.

VanderCook College Band

The Friday evening session began promptly at 7:30 with a combined Concert and Clinic by the well-known VanderCook School of Music Band. Under the direction of H. E. Nutt and Dick Brittain, the VanderCook Band presented the very latest and most outstanding music of the day. A real treat was provided by the appearance of two of the mid-west's finest baton twirlers. The twirling solos of Na-

Fifty Clinicians Shook Hands with 2500 from Everywhere



One of the gala events of the Mid-West Band Clinic was the reception late Friday evening when 52 leading Music Educators greeted the hundreds of attending directors. Shown here are the prominent directors, composers, artists, and other educators who formed the receiving line. Half-tone reproductions are often disappointing but see if you can locate some of your friends. We'll start you off with Lee Petersen, first in line right, who does the entire clinic job. Toward the center, Ray Dvorak, the inimitable M. C. Then there are Howard Lyons, who foots the bill, Paul Yoder, Carl King, Henry Fillmore whose band numbers you have played so much, and many others whom you will greet as old friends.



This superb Junior High School Band from Michigan City, Indiana, under the direction of Fred Weber, officially opened the Fourth Annual Mid-West National Band Clinic and these little shavers "stole the show" from the very beginning. Presenting the newest and best in band publications in a two-hour concert and clinic that was "tops", these 88 Junior High School students proved that even the small fry have what it takes.

omi Zarbock and Joan Hillegonds were each perfection from start to finish. Compliments of the several college band directors and composers who guest conducted the band were lavish, and the audience gave hearty approval of the musicianship of the band at the playing of each new number.

Reception

Perhaps the most delightful part of the entire three-day convention was the Friday evening Reception at 9:30 in the Louis XVI Room. Hundreds of directors personally met and chatted with 52 of the nation's leading high school and college directors, composers, and music educators in the receiving line. It was indeed

a worthwhile educational experience, one that will never be forgotten.

Texas Band Is Terrific

Yes, the band directors were up early again Saturday morning. Why? Because the sensational Brownsville Band from Texas was on hand to begin a superb concert in the world-famous Grand Ball Room at 9:15. It was indeed an event of significance. The championship band which just a few months before had won first place in concert, marching, sight reading, and in the million dollar parade in the highly competitive Enid, Oklahoma, Tri-State Band Contest, gave a performance that one reads about but seldom has the privilege of hearing. Under the direction

of Mr. James R. Murphy, the hundred or more talented young musicians from deep down in Texas completely captivated the hearts of the listeners. The audience gave ovation after ovation to this terrific band. Texas can be mighty proud of the marvelous Brownsville Band and its capable director, James R. Murphy.

West Aurora Mixed Chorus

At 10:15, the half way mark of the Brownsville Band Clinic, the West Aurora High School Mixed Choir, under the direction of Mr. Sten Halfvarson, gave a 30 minute concert that won the solid praise of both band and choral directors. The superbly trained choir of nearly 100 voices (Please turn to page 40)



The championship High School Band of Muskegon, Michigan, directed by William Stewart, thrilled a capacity audience in the Grand Ball Room on Thursday evening with their concert and clinic. Directors were present from all corners of the United States, and with one accord they all agreed that the Muskegon Band was indeed championship quality.

Interlochen's 20 Year Club

• National Music Camp •

By Win Richard

Rolling into the new year of '51 we find a new group of eligible active members for the Club. Some 110 Campers of 1931 have been contacted through bulletins sent out from the secretary's office in Hartland. Now and then we receive two or more letters from a member expressing enthusiastic support of the Club. Such a member is Catharine Colver Johnson, '30, '31 and '33 of Wichita, Kansas. She

lochen is the model and goal of all student musicians."

Many of you early Campers will remember Edith Rhett Tilton now residing at Pontiac, Michigan. Mrs. Tilton happily reminded us that very few date back as far as she does, because she says: "I was one of the five (including Dr. Maddy) who

went to Interlochen at the invitation of Willis Pennington to look over the site to see if it seemed suitable for a Music Camp. We thought it would be quite ideal." Time certainly has proven this to be true. We ol' timers making the Pilgrimage back to Camp last August can only add our hymn of praise to all we saw and heard.

More news next month! In the meantime keep sending your Secretary at Hartland, Michigan all the news that's fit to print about those days "way back when"—20 years ago.

Pilgrimage to Interlochen August 3, 4, 5, 1951

writes: "The Club is a grand idea. No doubt there are many of us former Campers who have children looking forward to Interlochen. I, for one, have kept pretty close tab on the Camp."

Down from the land of sunshine, Phoenix, Arizona, comes word from Victor Bauman '29 ('36-'39) director of instrumental music at Phoenix College. Vic tells us that those in the girl's camp of '38 will remember his wife Gladys as girls Camp Director. She now has a year-round camp of 3 girls and a boy to supervise right at home. He returned from the University of California where he saw such old time Interlochenites as Bob Holmes, Ralph Rush, Harry Carline and a number of others.

Two new associate members mailed in their applications this week! Bess Hyde of Port Huron, Michigan, Dean of Girls at the Camp and Genevieve Griffey Davis of Two Harbors, Minnesota. Genevieve says it keeps her busy playing violin with the Duluth Symphony and raising three small youngsters but she loves it. Back in the early days she played with the National High School orchestra at Dallas, Texas. Here is something for member consideration as I quote from her letter . . . "It occurred to me that we might need a motivating program to keep the Club from deteriorating into the sterile sort of thing that is often characteristic of Alumni organizations—(after the initial stimulus of organization passes on). Might I suggest that the membership bring pressure (through letter writing) on the broadcasting networks for better radio programs! If a few hundred requests were made to N.B.C. the Philharmonic Orchestra might easily be put back on the air as a sustaining program. The programs are so bad this year that here in Two Harbors we only listen to Canadian and British broadcasts via short wave. The Canadian children's programs are excellent." It does seem imperative that everything possible should be done to restore the good programs that were recently dropped.

Georgia Hyder Torrence '29 of Charlotte, North Carolina thinks it's a grand idea to have a 20 Year Club. I often run across folks who have been Campers at Interlochen. I for one, will be glad to do all I can to extend the Club and the Camp in this section of the country. Perhaps we can help the sectional camps with the idea of the students working towards going to Interlochen for of course Inter-

Did You Miss This Good Reading?

Many Back Issues Still Available

Here's a question that never grows old—"Contest or Festival?" In 1936 The SCHOOL MUSICIAN was publishing a series with that very title. L. E. Smith of Sterling, Colorado, started it all in the March, 1936 issue. In April, 1936, G. R. Riggs of Farmington, Minnesota, had his say in favor of festivals. Then in the fall issues, October and November, 1936, Rei Christopher of Pueblo, Colorado, and John T. Roberts, Denver, Colorado, renewed the discussion. And the question still hasn't been settled.

Well, whichever your group is going to participate in, lots of enthusiasm is a prime ingredient of successful performance. Those 1936 articles and these following are guaranteed to generate interest and anticipation. A price list of back is-

sues, in which these articles may be found, is elsewhere in this issue.

What Are We Contesting For?—*Schnable*, April, 1931

The Contest, a University of Music—*Meltzer*, March, 1932

Preparing Your Band for the Contests—*Maddox*, January, 1938

Exit Contests?—*Johnston*, April, 1939

What School Music and the Contests Mean to Me—*Miller*, June, 1942

Why I champion the School Band Contest—*Jones*, January, 1945

The Contest or the Festival—*Cheyette*, December, 1946

Why Have Band Contests?—*Gould*, February, 1947

Contests! Can You Meet This Challenge?—*Caris*, April, 1947

I Hear Music —EVERYWHERE By Forrest L. McAllister

The LaCanada Junior High School is the scene of a new series of orchestra rehearsals. Ray Olivadoti, the director, has developed this new adult symphony on the theme: "If you have had any previous experience, advanced or otherwise, come to the rehearsals." This writer takes pleasure in saluting Ray Olivadoti for taking the attitude: "It's what music does for people, not what people do for music that counts."

Andrew G. Bodgar, retired musician of the Marine band, has organized a band for members of a boy's club in Washington, D. C. Boys who do not have musical instruments or have not taken any lessons, are encouraged to join. The club furnishes all instruments and lessons free. Hats off to Andrew Bodgar for his part in this wonderful project.

Lake Charles, Louisiana is planning to have a wonderful high school band. How? They have just completed plans for the development of a fifty piece elementary band. The P.T.A. is backing this project.

San Jose, California is moving ahead with music by making it possible for every interested youngster in the elementary schools to play a musical instrument. All instruments used in a regulation orchestra or band are supplied by the school, P.T.A., and Dad's Club. Chester Mason, Supervisor of Music in the schools, has sold the public on his pro-

gram. He truly believes that one of the major factors in the future success of a youngster learning to play a musical instrument is the "Stick to it!" philosophy.

The American Music Conference, 332 S. Michigan Ave., Chicago 4, Ill., has just completed the second in a series of posters for school use. This 17 x 22 inch poster is of an elementary school orchestra with an elementary school chorus in the background. It is a typical everyday experience. A large hand holding a magnifying glass cuts across the poster and enlarges a youngster. The caption is "Find Your Place."

The picture for the poster was taken at the Oak Park Public Schools. Miss Lulu Kilpatrick, Supervisor of Music, and Mr. Marvin Nelson, Instrumental Director, assisted in developing this stimulating poster. Fifty thousand copies have been printed which will make it available in small quantities to every school music director in the United States.

"Thoughts While Shaving"

I wonder why more vocal teachers do not accept the idea of Miss Lila Belle Pitta, Columbia University: "The best way to teach children singing is to have them feel singing is a happy time."

The Midwest National Band Directors Clinic was certainly tops. Sure was great to see Ray Dvorak, Director of the University of Wisconsin Bands as MC again.

Gilbert Waller, National MENC String Committee Chairman, University of Illinois, certainly does a terrific job on string clinics. Wonder why more band directors don't use him.

Hope more bands start playing Henry Fillmore's series of trombone family numbers. Why aren't more band composers writing comic novelties for concerts?

Baton Twirling

for Posture . Beauty . Poise and Grace



Majorette Named "Miss Hiawatha"

Picture on Preceding Page

One of the highest honors a Wisconsin school majorette can gain will be bestowed this month on part Carol Luser, 16 year old majorette with the St. Johns High School in Milwaukee.

Miss Luser has been named "Miss Hiawatha" by the MILWAUKEE-ST. PAUL Railway Co. and will head the famed Milwaukee Road band in all of their travels during the coming year.

Her height is 5 ft. 3 in., weight 114 lbs., waist 24 in., hips 33 in., bust 34 in., and she has blond hair and blue eyes.

She will wear a long Indian head-dress of beautiful feathers when she performs with the unit.

WHAT THE SMARTLY DRESS

Band Directors and School Officials Should Act Carefully When Selecting Uniforms for Their Majorettes. True Satisfaction Can Only Be Gained By Comparison

By DON SARTELL

Several aspects should be carefully considered when it comes to selecting uniforms for majorettes. The greatest of care should be given this important process by those band leaders and school officials who make uniform selections or have "final approval" in the matter.

The first impression is usually the lasting impression thus majorettes should be dressed in uniforms that will add to the overall effect of a unit and not detract.

Of course, STYLE and GOOD TASTE are two of the most important attributes of a neat, well chosen uniform. But, selection by comparison should not stop here. Other items to be taken into consideration are:

- (1) In what climate will they be used?
- (2) Will they be used mostly for outdoor or indoor work or both?
- (3) Are they to be worn by active twirlers or by majorettes placed in front of a unit merely for marching routines?

Consider Climate

Of course majorettes in the southland will wear short skirts made of a light-weight material. What about majorettes in the northland — Are short skirts made of a light-weight material enough? The answer to this question is usually YES.

Girls are accustomed to having their legs exposed to the weather. In climates where it is exceptionally cold majorettes should, of course, wear slacks or at least "skin type" leg protectors as do most ballet dancers. The fact whether she performs mostly inside or outside will alter selections in many cases.

Twirl, Or Not?

Some uniforms will interfere with a majorette's twirling. A tall shako makes it almost impossible for a majorette to do many tricks. Skirts that hang extra-full will interfere with the baton as it spins, in many cases. Loose braid and whistle cords will usually add to this trouble.

That Short Skirt

The American drum majorette is famous the world over, largely because of her neatness of dress. The three elements of dress that make a majorette outstanding in appearance are: (1) High white boots, (2) tall shako (hat) and (3) the short skirt. In the eyes of the American public a majorette is not a true majorette unless she is dressed in this fashion.

Schools Should Help

High school majorettes should be allowed to dress in this recognized military fashion, and should receive every cooperation on the part of the band leader and school officials in gaining such uniforms.

No — No's

Uniforms with low necklines, and those featuring other aspects of a burlesque costume should be outlawed. The question of bare midriffs is one with which the individual bandleader must cope. Some uniforms with bare midriffs retain their military appearance, while others show poor taste.

Shown on this page are the six styles of uniforms used throughout the nation most extensively. COMPARE— THEN MAKE YOUR SELECTION.

Life is Fun When You Twirl



Baton twirling in its more serious moments is a beautiful and dramatic art revealing grace, showmanship, and poise. But unless all of this has its compensating periods of downright fun, it is of little value to anyone. Jane Pybus, of the Freeport, Texas, High School Band loves twirling and has a lot of fun doing it. The cameraman caught her here in one of those effervescent moments of genuine delight. Jane claims no special distinction for herself, but she certainly knows how to enjoy her young life, and that in itself is truly an achievement.

SSATON TWIRLER WILL WEAR IN 1951

There is a Correct Dress for Every Occasion



SLACKS—MILITARY

Ideal for cold climates is the MILITARY—SLACKS type of uniforms as shown above modeled by Jean Langenbahm, Plymouth, Ind. A stripe down the sides of each leg, white shoes and epaulettes give this type uniform the finishing touches for super-military beauty.



MILITARY—SHORT SKIRT

Always a favorite is the MILITARY SHORT SKIRT uniform. Modeled by majorette Darlene Morrow, Lapaz, Ind., the MILITARY SHORT SKIRT type features epaulettes, high collar, boots and plenty of braid. A dressy yet full military effect is gained by majorettes wearing this type of uniform.



SKIRT—TIGHTS COMBINATION

Probably the most colorful styles of uniforms available is the SKIRT—TIGHTS COMBINATION uniform similar to the one above modeled by majorette Ann Fincher, Greenwood, Miss. This type of uniform features a short skirt split in front and then tucked back.



MILITARY SHORTS

Popular with majorettes and spectators everywhere is the MILITARY SHORTS style of uniform. As modeled by Bonnie MacGibeny, Woodbury, New Jersey, this type of uniform will consist of a military coat-type top with high collar, shorts, boots and a tall shako. This type of uniform is never out of place.



TWIRLERS SHORTS

This type uniform is designed for the true twirler. No part of the uniform will interfere with the baton as it spins yet it retains a highly military effect. Beverly Bower, Minneapolis, Minn. is shown modeling the uniform. Good appearance is important to the twirler in contest. Both judges and spectators respond, give the twirler a lift.



PROFESSIONAL STYLE

Ideal for stage work, recitals and indoor pageants. Some top contest twirlers use this type of uniform also. Shown modeling the one above is majorette Elaine Harris, Seattle, Washington. There's a right uniform for every occasion. Keep your wardrobe freshly cleaned and in good condition. Appearance counts.

"Twirlpool"

NEWS AND VIEWS FROM ACROSS THE NATION

MISSISSIPPI—On Dec. 1st Greenwood became the site once again for the gigantic DELTA BAND FESTIVAL. 37 high school bands gathered for a full day of fun, concerts and parades. A featured attraction of the event was the OFFICIAL Miss. majorette contest. Beverly McKinsey, Forrest, the winner, will receive an expense paid trip to the NBTA NATIONAL in St. Paul this month.

MISSOURI—In Monette the American Legion post recently sponsored the official Missouri state championship majorette contest. State Champions named were Carolyn Thompson, Marionville (Sr.) and Myrna Raye Mosby (Jr.). These girls will proceed on an expense paid trip to the NATIONAL, held in St. Paul, this month to compete for the NATIONAL title.

In St. Louis, an official meeting of NBTA NATIONAL officers was held on Dec. 2nd to map out plans for fu-

ture open and High School twirling contests.

NORTH DAKOTA—In Hillsboro, High School majorette Marlowe Olson has won the state speech contest sponsored by the US Chamber of Commerce. She will now proceed to the national where she will compete for \$500 in cash. Marlowe has a class of 35 twirlers in Hillsboro.

CALIFORNIA—In San Francisco, Bill Finch, young professional twirling star is currently appearing in the BIMBO 365 club. Bill, after graduating from High School two years ago entered the professional field with his famous baton act.

VERMONT—In Middlebury, the Middlebury College has a girl majorette leading the school band for the first time in the school's 150-year history. "It's all in keeping up with the times", remarked one official.

WISCONSIN—Dates for the 3rd annual NATIONAL BATON TWIRLING JAMBOREE have been set for July 25, 26, 27 and 28th, 1951, according to a high city official of South Milwaukee, voted site for the Jamboree. The Jamboree is the largest twirling clinic, school and convention held in the nation each year.

NEXT MONTH!

Features on

HOW TO COMBINE TWIRLING ROUTINES WITH OTHER ARTS,

such as roller and ice skating, dancing and acrobatics.

ALSO

You will meet the TWIRLING OSCAR — most coveted honor a twirler can win.

Complete information on how you can organize an OFFICIAL TWIRLING CLUB right in your own school or community and gain official sanction of the National Baton Twirling Ass'n.

Precision is the Keynote

When More Than One Twirler Fronts a Band Precision Is a Definite Must

When more than one majorette or twirler fronts the same marching unit, absolute precision and unison twirling is a MUST. A well trained pair, threesome, or larger group who can march, strut, and twirl in complete unison, adds "dash" to any unit; whereas a similar number, regardless of individual caliber, with each member executing a different routine at the same time, will grossly detract.

In cases where one majorette in the group is superior to the others no exception should be made while they are participating as a group. Of course, if that outstanding majorette can be placed in front of the row of unison-marching and twirling majorettes the case would be different.

Some college bands place twirlers both in front and in back of their units, al-

though I do not recommend this.

When the caliber of two or more twirlers differs greatly and the band-leader still wants to make use of them, tricky marching steps can be emphasized with simple twirling routines, used on the march. When the band is halted or in a field formation, the twirlers can then use their individual solo routines as well as their unison routines.



Demonstrating what PRECISION will do for a majorette group is the fast-stepping, fast-twirling Varsity twirling corps of the Oneonta, New York High School band . . . The group, under the direction of Panny Byard, does all of their twirling and marching in complete unison—beautiful to watch . . . They are (from left to right) Jean Coner, Ann West, Joan Fuller, Mildred Clum, Cynthia Niles, Dorothy Simonds, Margery Baker and head majorette Betty France . . . Seven of these girls received a I-A rating in the Central New York School Music Contest held last spring. CONGRATULATIONS, GIRLS!

Questions and Answers

(Address all questions for this column to Don Sartell, The School Musician, 28 E. Jackson Blvd., Chicago, Illinois)

QUESTION: Where can I obtain a good book on Twirling?—*Patty Shower, Lutz, Fla.*

QUESTION: Kindly advise me if any good books on twirling and flag swinging are available?—*Michael Ronce, Supervisor of bands, Hyattsville, Md.*

ANSWER: On twirling, the following companies have books for sale: First, of course, is our own book advertised in this issue. Others are published by Boosey and Hawkes, 30 W. 57th st., New York 19 and Music Publishers Holding Corp., New York. All sell for \$1 or \$1.50.

QUESTION: Which salute is the correct one—palm toward the body or palm away from the body?—*Mary Graves, Wichita, Kansas.*

ANSWER: The palm away from the body is considered the favorite among twirlers. The palm toward the body method is, however, the true military way to do the salute. This method was used extensively until the early forties at which time Major Boothe of Chicago devised the palm away from body method in order to gain more "show" for the twirler while at the same time effecting a sure-fire method to enable twirlers to keep their elbows UP and OUT.

QUESTION: Who do you consider the best instructor of all times?—*Janet Smith, Los Angeles, Calif.*

ANSWER: That sort of puts me on a spot as there were and are many GOOD twirling instructors. Probably the best all around instructor on twirling, flag swinging, marching, strutting and signals is Roger Lee of St. Louis, Mo. Roger, however, limits his instruction work to the annual National Baton Jamboree sponsored by the NBTA.

QUESTION: What is the tall hat worn by drum majors called?—*Sherry Newman, Chicago.*

ANSWER: Shako!

QUESTION: There are over 110 twirlers in the school here and many more who are NOT under supervision. Is there some club or organization they can join to help further their interests?—*James Welch, band director, Jacksonville, Ill.*

ANSWER: On this question alone I have received well over 10 letters during the past month. The National Baton Twirling Assn. sponsors clubs called NBTA chapters. These chapters are designed for groups, such as you have, who do not have an instructor available most of the time. By organizing an official NBTA Chapter your group would benefit in a countless number of ways. In the February edition of The SCHOOL MUSICIAN I will list the facts on how you may organize an OFFICIAL NBTA chapter (club) in your community, listing the many ways members will benefit.

First Beauty Pictures of 1951 Contest Now in Full Swing Make Your Entry NOW

Pictures on following Page

The New Year of 1951 got off to a good start with the judges selecting four very beautiful and capable young ladies as tops for the January entries in the search for "America's 1951 Most Beautiful Baton Twirler."

The judges have already agreed that this year's contest promises to be very difficult for selecting a winner. Entries are still being accepted.

Winnie Grisham

Winnie Grisham hails from the great state of Texas, San Marcos. Her band director Edwin D. Gunter writes that she is well liked by her fellow students as well as by band members. He can prove it too, by the very fact that she was elected treasurer of the school's Student Council.

At the age of seventeen, Winnie is carrying an "A" average in her Senior year. She is Head Drum Major, first chair flutist, member of the Band Council, treasurer of the Student Council, secretary of the Algebra Review Club, and House Manager of the Senior Play. She wants very much to teach Physical Education when she completes her college work.

Her many friends tell her, "Tis your charming smile that makes you many friends." Her measurements are, height 5'6", weight 120 pounds, bust 34", waist 24", hips 37½", thigh 18½", and ankle 8½".

Martha Berry

Homer F. Lee, Director of the High School Band at Anderson, Missouri, is very happy indeed to endorse his pretty little baton twirler, Martha Berry. Martha is a Junior with an "Excellent" for her average grade level. At the age of sixteen, she is now first clarinetist in her band. She is the majorette for the Band, Drum Corps, and Twirling Corps. She is secretary for the local chapter of the NBTA.

Her ambition is to be an outstanding music and baton twirling performer. She has won several state and national twirling contests. She plans to attend Missouri University when she finishes her high school training. She feels that one of the greatest assets for winning the SM contest is grace, style, posture, and carriage. One can see from Martha's picture that she has all four characteristics in her favor.

Her measurements are, height 5'6", weight 118, bust 34", waist 23", hips 38", thigh 19", calf 12½", and ankle 7½".

Willette Hope

Willette A. Hope of Hudson, Wisconsin, is a Senior with a "B" plus scholastic average. Her band director, Ernest McMillan, writes that she is half of his famous twirling duet, the other half being Juliette Clark, a junior. Willette plays French horn in her band. She also sings in the school chorus. She plans to continue her education at River Falls State College, where she will make her objective medical technology.

Her hobbies are music, reading, and dramatics. Her measurements are, height 5'4", weight 117, bust 33", waist 24", hips 37½", thigh 20¼", and ankle 8½".

Barbara Dell Rose

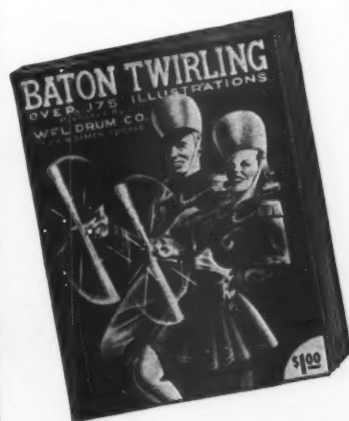
Another beauty in the January entries is Barbara, who comes to us from Eagle Grove, Iowa. She is a seventeen year old senior who plays percussion instruments in her high school band. Her band director, Mr. J. H. Elgethun, writes that she is doing a wonderful job as baton twirler for the band. She is in the upper third of the academic level of her school.

As a vocalist, she sings in her high school mixed chorus, glee club, girls' sextette, and the all state choir. She received a First Division rating. She hopes to continue her education at Ames College when she graduates from high school. Her hobbies are interpretive reading, scrapbooks, and sewing.

She feels the greatest single asset needed to win a beauty contest is a warm affectionate smile.

Her measurements are, height 5'4", weight 120, bust 34", waist 25", hips 37", thigh 20", calf 14", and ankle 8".

HOW TO TWIRL A BATON



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The SCHOOL MUSICIAN

WHO is America's Most Beautiful Baton Twirler?



Here are four more beautiful baton twirlers who have cast their lot to try for the 1951 crown of "America's Most Beautiful Baton Twirler." (Upper left) Winnie Grisham, San Marcos, Texas, who plays first chair flute in her band. (Upper right) Martha Berry,

Anderson, Missouri, who holds first chair clarinet. (Lower left) Barbara Dell Ross, Eagle Grove, Iowa, a percussionist in her band. (Lower right) Willetta Hope, Hudson, Wisconsin, plays French horn in her band. Who said beautiful baton twirlers aren't musicians?

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Choral Section

Edited and Managed Entirely by Frederic Fay Swift, Mus. D.
Formerly Pres. N. S. V. A., Now Head of Music Education Dept., Hartwick College
Address all Correspondence to Dr. Swift, 379 Main St., Oneonta, N. Y.

MUSIC in the WAR Effort

Whether or not there has been an official declaration of War, the fact remains that America is engaged in a deadly combat again defending the great principles of freedom and equality. To the parents, friends, and loved ones of the more than eight thousand men who have been killed or who are "missing in action," it is doubtful whether a formal declaration of War would make any great difference.

Each one of us feel that we would like to contribute to the winning of this deadly conflict. Several ways are presented to us. We may purchase additional bonds. We may economize and try to live within a smaller budget. We are urged to work harder. But most of these seem to be affecting the lives of adults rather than those of us who are younger. Just what can we do to help Uncle Sam?

We of The SCHOOL MUSICIAN are advocating a program of song writing for the youth of the country which will enable thousands to contribute of their musical talents towards the winning of the war.

The idea is not new but we believe that it is new for the present emergency. We believe that here is a program for young people . . . a program in music . . . which will help morale here at home . . . and which, in a small way, will be our contribution towards the winning of the present struggle.

In the early 40's a similar program of writing music for the war effort was conducted in thousands of schools in America. In the writer's school more than 1500 poems and songs were "made up." Several children wrote more than one. It was a prolonged activity that spread over many weeks.

We recall two of the better poems, each was sung by thousands of people.

The U. S. Treasury Department published them in 1942 as The SCHOOL MUSICIAN is planning to do now. The first was written by a Fourth Grader, Bobby Clark. His poem went like this:



Buy a Bond, Buy a Bond,
To preserve our Liberty;
Buy a Bond, Buy a Bond,
To save Democracy.
Buy a Bond, Buy a Bond,
For the boys on land and sea—
Who will fight for the right,
Who will fight with all their might,
FOR A GLORIOUS VICTORY.



The tune which Bobby had made up went something like "Over There."

The second song (words and music) was by Shirley Swarthout, a student in the 6th grade.



Take it on the chin, America!
You'll have to fight to win, America!
Proudly give your all, proudly sacrifice
If in the future you'll be free.
Take it standing tall, America!
Your liberty is all to you . . .
Like McArthur on Bataan, took it proudly like a man,
Take it on the chin, America do.



There were hundreds of others and in every case they represented the thoughts and emotions, which the War was creating in these young people.

Now here is your opportunity! With this preliminary build up, we would now like to outline the plans which The SCHOOL MUSICIAN is offering.

1—We hope that thousands of young Americans will write songs dealing with the War effort. Songs may be of three types: A—lyrics only (just write a poem dealing with some phase of the emergency), B—a poem which fits some song which everyone knows . . .

like "Over There," or "Long Long Trail;" C—songs in which you write the music and the words. This doesn't have to be harmonized . . . just the melody will be enough. Get parents and teachers to help.

2—We urge that music teachers will make a project of this in their own schools. Get hundreds of children to write songs as a part of the War program. Make a local "song writing contest" out of it. Get the newspapers behind it . . . and SEND US YOUR BEST SONGS.

3—The SCHOOL MUSICIAN will devote pages in each issue to the printing of these songs. They will not be covered by copyright . . . anyone who wants to use them can do so. Due credit will be given to all who contribute.

4—THROUGH THE THOUSANDS OF COPIES OF THE SCHOOL MUSICIAN WHICH ARE DISTRIBUTED EACH MONTH . . . your song will be used by hundreds of other young Americans and your contribution towards building up morale here at home will extend to every corner of our land. Songs will be used in school assemblies, pep-meetings, etc.

We should offer a few words of explanation. We shall not be able to publish all of the poems and songs received but we will try and print those that we consider the "best." Naturally ours will have to be the final authority.

This is no trick. No one is trying to exploit these young composers . . . We are merely anxious through The SCHOOL MUSICIAN to encourage our young Americans to create music for the War effort.

ALL COPIES SHOULD BE SENT TO DR. FREDERIC FAY SWIFT, 379 Main St., Oneonta, New York. Let's go . . . America!

Choral AND Instrumental Will

Accomplish MUCH, Working Together

ON DECEMBER 19, 1950, the San Marcos High School Orchestra and Chorus presented a Christmas Cantata proving that "It can be done." Yes, the choral person and the instrumentalist can get together and with not too much effort or sacrifice on the part of either. It is not necessary for these people to allow a barrier to exist between themselves; they should, if only occasionally, unite in their common endeavor. If there is the genuine desire for music education in its true sense it will not be on-sided; all obstacles will be surmounted.

The chief reason for the lack of cooperation between choral and instrumental directors seems to be the problem of personnel of music organizations. It is true that there will be a good deal of overlapping. This is especially true in schools the size of San Marcos High School, which is a Class B school according to national classifications. But the size of the school should not keep directors from

By Anton Bek
Director of Music Southwest
Texas State Teachers College
San Marcos

giving the children opportunities for participation in more varied music programs. I believe that the band, the chorus and the orchestra should present their individual concerts, but why not combine efforts occasionally and present an integrated program for the variety it affords? Is not Christmas-time a wonderful time to join chorus and orchestra with the help of other departments?

The San Marcos Christmas program was just such an endeavor. The Art people decorated the auditorium, lobby and stage with Christmas decorations. The Drama folks were responsible for transitions and choric interpolations; they also had charge of the lighting. The wind players in the orchestra are band people. A brass quartet, taken from the band personnel played carols in the lobby of the auditorium while the audience was assembling.

The main portion of the program was the cantata "His Name Shall Be Called Jesus," by Ellen Lorenz. Because orchestra parts are not available for this work, the publishers gave their permission to orchestrate it. Since I have been in direct contact with the string people of the orchestra from their beginnings, I orchestrated the composition according to their capabilities. Most of the credit for the success of this performance goes to Mr. Willie Higgs, the choral director who prepared the chorus and to Mr. Ed Gunter, the instrumental director who worked with the orchestra. Both men shared the conducting honors, Mr. Higgs directing first half of program and Mr. Gunter the second portion.

You might think that for some reason or other this type of program is possible only in San Marcos. Our town does not differ from the average American town this size. We feel that our children are neither more nor less gifted musically than others. We have

the same interests in athletics and other activities as do all the other high school children in any town. We do feel that we are progressing musically at a fine pace. There is no stress placed on any one activity, music or otherwise.

Up until a few years ago we had the average size school band and a small girl's chorus. The interest in music has been steadily increasing. We admit that there are many motivating factors that are stimulating the interest in music, but cannot overlook the fact that since the Southwest Texas State Teachers College sponsored the "Experimental String Program," (with which many of you are familiar) the interest in music generally has been increasing. The results of this program are now being reaped. The school now has an orchestra, a mixed chorus and a large band.

The Christmas program required a lot of hard work on the part of several people but it was a success musically. It proved to be a very exciting musical experience not only to members of the chorus and orchestra but to the audience as well, as evidenced by these remarks:

Mr. Fred Kaderli, Superintendent of schools; "I received a thrill from the performance as a whole. The orchestral and choral qualities being heard, now separately and then blended together." Mr. Kaderli deserves recognition not only for his full support of the music in the schools but also for his being sympathetic towards the experimental program mentioned above.

Mr. Yancy P. Yarborough, Principal of High School; "A good program and a wonderful experience for the participants. I am glad that we have finally made the start. I have been looking forward to this type of musical program." Mr. Yarborough has been wonderful in his efforts to promote a good music program in the schools.

"Our music program is shaping up very favorably. I enjoyed the performance." This comment was made by Doctor Buford Williams, principal of elementary school, who has been

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behind the music program full force.

Mr. Tom Oliver, attorney at law; "This program would be a credit to a much larger school. Splendid rendition and results were marvelous. It is a superb set-up when orchestra and chorus work together."

Mr. Addison Buckner, Editor of San Marcos Record: "It was a really wonderful program, a milestone in the musical progress of San Marcos Schools."

Mrs. Margaret Young, 6th grade teacher who has been assisting with the string program since its inception: "I have been waiting anxiously to hear the outcome of our efforts. I am tremendously pleased with the results."

Mr. Thomas Yoakum, high school teacher: "Whole program very well done and truly enjoyable. It is a credit to all concerned."

Mrs. Nolan Schulze, housewife: "It was very impressive and wonderful, wish we could have more of such programs."

This is but a sampling of the remarks received after the program. Anyone attending the rehearsals could tell from the manner in which the children worked that they were thoroughly enjoying it. Since the two directors are already planning for another such program, more good than harm was derived from the cooperation.

MUSIC education is wonderful.

Eminent Ladies of the Podium

No. 4 Miss Harriet Nordholm, Austin, Minnesota

The lady smiling at you directs Austin's elementary school music program. And is doing a splendid job. Harriet Nordholm is not only a most charming person, but



is a very capable and outstanding administrator and teacher.

Her capabilities are in constant demand in her home state, and in surrounding states too. As a lecturer-demonstrator of elementary school music teaching tech-

niques she has appeared recently at meetings of music educators in Nebraska, Iowa, and Indiana, and at North Dakota's Teachers' College at Minot. The workshops she has conducted in Minnesota are invaluable contributions to the efforts of the teachers in that state. For the past two summers she has been on the staff at the University of Minnesota, and the summers before that at Winona and Mankato Teachers colleges.

No wonder that the members of Minnesota's Music Educators Association have elected her President. Further, she carries her work along that line up on into the National Association.

She loves to read good books, but is often busier writing books herself. She is the co-author of a textbook and a workbook in elementary music, and the composer-author of a Christmas pageant for primary grades and of a book of rote-action songs.

Training for the outstanding leadership she has exhibited came from MacPhail College in Minneapolis and Northwestern University, Evanston, Illinois, from which she received her Master's Degree. No one believes more thoroughly than she does in putting back into music education what she has received. In Miss Nordholm's case, she is repaying, many times over, and those boys and girls with whom she works, either directly or indirectly, are fortunate indeed. They and their teachers benefit daily by her interested and inspiring leadership.

Let Me Answer Your Flute Questions

Send them to
Rex Elton Fair
957 South Corona St.,
Denver 9, Colorado

Greetings to ALL
Here we stand on the threshold of another New Year, AND—

We may all do well to remember that we get out of life, only that which we put into it. That our successes and failures must be measured by the manner in which we assume our responsibilities and obligations, there can be no doubt. Most of us have been taught that: According to our teachings, our natural talents and accomplishments, we should attempt to take our *place* in the world. As a matter of fact—so it seems to us—we might do better, should we narrow our concentrations to that of our world, or that is to say *your* world, the *little* world in which you live. Figuratively speaking, there might be little accomplished by attempting to bestow upon the whole world, that which seems to be most helpful, enlightening, uplifting and generally beautifying, BUT—Should you attempt this as an application to your *own* world, the one within which you live, then your chances of desired success are greatly enhanced.

When—in this regard—your ambitions have been attained, then you will have proven that within *your* little world, everything has been grand and glorious. This, in turn, is sure to be most influential for that which is good as concerning generations and generations of individuals that must live in their own little worlds, or at least find their beginning there. Bach, Handel, Beethoven, Mozart, Wagner, Quantz, Aristotle, Washington, Franklin, Lincoln, Longfellow and many hundreds of others built creations within their own *little* worlds that have inspired millions upon millions of people to better thoughts and to better ways of living. That their fine examples have spread all over the one BIG world that we know exists, is ever in evidence.

WOODWIND ENSEMBLES


Our—and Your—good friend Hal Palmer, director of music at the Fort Hays Kansas State College, has written us as follows: "Owing to the fact that you have been teaching the Flute and other Woodwinds, directing various Woodwind En-

sembles, and lecturing before Music Clinics all over this country for so many years, you must have a very good idea of just what we—as Music Directors—need along this line. It seems to me that a whole column in the School Musician could be given over to such a list. If this meets with your approval, Rex Elton, I would suggest that you grade each number listed and give us the publishers name and address.

Answer: Thank you Hal, for such a good suggestion. It so happens that I was chairman of the board that had to do with such selection for School Music Competition Festivals Manual published in 1943 and reprinted many times since then. Here it is, my good friends, and we do hope that it may be helpful to you.

Three Flutes

With or Without Accompaniment
Andre, Original Trio Op. 29—Grade 3
Publisher BHB
Beethoven-Fetherston, Theme and Variations—3 BHB
Haubel, In the Phrygian Mode—3 CP
Hook, Sonate Op. 83—3-4 BHB
Kummer, Sixth Trio in A Op. 59—4 CB
Kummer, Trio in C Op. 53—3-5 CB
Kummer, Trio in G Op. 24—4 CB
Lladow, Mosquito Dance—3-4 Con
Mercandante, Three Serenades—3 BHB
Taylor, Transcription Suite Classic in D—4 KAK
Albisl, Trio from 2nd Miniature Suite—6 CB
Painter, Alla Camera—4 GHM
Tschalkowsky, Danse des Mirlitons—5 CF
Crist, Tap Dance—3 Con
Haydn, Rondo Scherzando—3 BHB
Mozart, March from Titus—3 MIL



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CB

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Suite—

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BHB

MIL

Four Flutes

- Gossec, Tambourne—Grade 3 Publisher K&K
Kohler, Grand Quartet Op. 24 (4 move-
ments)—4-5 And
La Violette, Charde—4 BHB
La Violette, Filligree—4 BHB
Lorenz, Par Avion—3-4 Pro
Lully, Sarabande—3 K&K
Severn-Fetherston, Scherzo Brillante—3
BHB
Van Leeuwen, Curiosities Suite I—6
GHM
Van Leeuwen, Curiosities, Suite II—4
GHM
Van Leeuwen (arrangement), Four Mini-
atures—4-5 And
Turkish March, Mozart—1 And
Rain, Bohm—2 And
Nutcracker Suite, Tchaikowsky—3 And
Flight of the Bumblebee, Korsakof—4
And
Winsloe, Flute Player's Serenade—5
BHB
Wouters, Adagio and Scherzo—5 Ru
Painter, Notturion di Luna—5 GHM
Reicha, Quartet Op. 12 (a beautiful num-
ber)—6 CB
Kuhlau, Many Flute Ensembles. Among
finest to be had. CB and CF

Four B flat Clarinets

- Ariola, Tallmadge, Liseta—Grade 4
Publisher BHB
Bennett, Prelude et Scherzo—5 CF
Borowski, Whimsies (most interesting)—
4-5 BHB
Dallin-Westphal, Fountains at Dawn—5
BHB
Frangkiser, Escapades—4 BHB
Frangkiser, Melodie Petite—3 Pro
Gabrielsky, Grand Quartet No. 3 Op. 53—
5-6 And
Haubiel, Nostalgia—3 CP
Krenek, Country Dance—4 BHB
McKay, With Gay Spirit—3 Bar
Mendelssohn, Renard, Songs without
Words No. 8—4 BHB
Pisk, Suite—3-4 CF
Schmutz, Scherzoso—3 CFS
Skinner, Capriccio—5 BHD
Skinner, Scherzetto—5 BHD
Stamitz-Kesnar—4 CB
Beethoven, Rondo from Sonate Pathetique
—4 CB
Chamlade, Dance Creole—4 Wit
Crosse, Petite Quartet—4 BHB
Desportes, French Suite—4-6 And
Endresen, Quartets I and II—4 BHB
Handel, Fughetta of the Little Bells (very
nice)—3 GHM
McKay, American Sketch—4 Bar
Mendelssohn, Canzonetta—4-5 BHB
Mozart, 3 Excerpts from Piano Sonates 1,
r and 10—4 CB

Three B flat Clarinets

- Chandler, Eudora—Grade 4 Publisher
Pro
Endreson, Woodwind Moods—3 Ru
Endreson, Woodwind Revels No. 2—4
Ru
Kummer, Trio Op. 24—5 CB
Kummer, Trio Op. 53—5 CB
Kummer, Trio Op. 59—5 CB
Vogt, Adagio Religioso—3 Ru
Bouffil, Grand Trio Op. 8—5 CB
Bouffil, Trios 1-2 and 3 Op. 7—4-5 CB

Other Woodwind Combinations

- Bach, Choral Prelude for 2 Flts., Bn. or
B. Cl.—Grade 4 Publisher K&K
Bach, Prelude and Fugue—Oboe, Clar. and
Bsn.—4 BHB
Chiaffarelli Serenade (Fl., oboe, clar.)—
3-4 Alf
Frangkiser, Trion a belle (Fl., Cl., Bsoon.)
—5 BHD
Kummer, Trio in F, 1st Mov't. (Fl., Cl.,
Bn.)—5 Ru

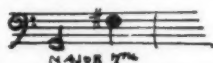
Ear Training

(Begin on page 8)

a naturally difficult interval to sing.
For this I use the following exercise.
Sing: repeating each measure many
times



The object is to lengthen the value
of the "F#" until we finally leave out
the high "G". The resultant audible
interval is a major 7th.



The method which I have roughly
outlined in this paper has in the
tympani instructor specific exercises

- Paradisis, Sonate (Fl., Cl. and Bn.)—3
BHB
Stringfield, Chipmunks (Fl., Cl. and Bn.)
—4-5 EM
Bach, Three Pieces (Fl. or Ob., Clar. and
Bn.)—4 Wit
Bach-Page, Trio Pionaise (Ob., Clar. and
Bn.)—3 OD
Mozart, Divertimenti Nos. 1, 2, 3, 4, 5 (2
Clts., Bn.) (2 Clts., Bn.) Wit
Mozart, Andante and Menuetto (Fl., Oboe
and Base Cl.)—3 CF

Key to Publishers

- BHB—Boosey-Hawkes-Belwin, Inc., 43
West 23rd St., New York, N. Y.
CP—Composers Press, Inc., 853 Seventh
Ave., New York, N. Y.
CB—Cundy-Betteoney Co., Hyde Park,
Boston, Mass.
Con—Concord Mus. Pub. Co., Inc., 20
West 47th St., New York, N. Y.
K&K—Kay and Kay Mus. Pub. Corp., 1658
Broadway, New York, N. Y.
GHM—Gamble Hinged Music Co., 218
South Wabash Ave., Chicago, Ill.
CF—Carl Fischer, Ooper Square, New
York, N. Y.
Mil—Mills Music Co., Inc., 1619 Broad-
way, New York, N. Y.
And—A. J. Andraud, 2871 Erie Ave., Cin-
cinnati, Ohio
Pro—Pro-Art Publications, 36 West 24th
St., New York, N. Y.
RU—Rubank, Inc., Campbell Ave. at Lex-
ington, Chicago, Illinois
Bar—C. L. Barnhouse Co., Cor. High and
L. Sts., Oskaloosa, Iowa
CFS—Clayton F. Summy Co., 321 South
Wabash Ave., Chicago, Ill.
Alf—Alfred Music Co., Inc., 145 West
145th St., New York, N. Y.
OD—Oliver Ditson Co., 1712 Chestnut
Street, Philadelphia, Penn.

featuring each interval under consid-
eration.

I have used this method as a device
whenever the need has arisen. How it
could be worked into a method for
vocal ear training, I am as yet unde-
cided. Mr. Gambel has toyed with the
idea of its publication for tympani
with the notation that it can be used
for all instruments as well as voice.
That it does not replace the necessity
for studying scale and chord relation-
ships is understood; but a knowledge
of the intervals is a prerequisite for
an intelligent understanding of scale
and chord formation.

The school child may never need to
get beyond a knowledge of the inter-
vals, but surely the vocal teacher
should progress far beyond this if she
is to be capable of imparting knowl-
edge to children.



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Head, Music Department

Delta State College

Cleveland, Mississippi

As this is being written, I have letters with expressions such as: "One more game and that will be the end of the football season", "I am anxiously looking forward to the close of the football season and the beginning of concert rehearsal" and "I intend spending the first month after football season with a lot of extra sectional rehearsal". One can not deny that we have a lot to look forward to from December on to the end of the school year and, as this is being read, let us hope that every percussion section is doing its part to make the concert band a success.



The Board Is A Must

By Andy Odom

Director of Band, Camilla, Georgia

I can remember only too well my own disappointment as a young boy when my percussion instructor announced to me, rather haughtily I thought, "The board is a must." I had envisioned, with much delight, a beautiful field drum and a pair of shining new sticks upon which I could "beat" to my heart's content. But alas, and alack! It didn't work out that way. Instead I was given a small hard plank placed between two chairs. Although I didn't realize it at the time, I was soon to be thankful for the many hours of prac-

tice on the board. To me the most important phase of a drummer's training is that initial study of the first five rudiments worked out on a board or practice pad, whichever the case may be. However, I consider the expense of a manufactured practice pad need not be an excuse when any properly supported piece of hard wood will suffice even though the pad be preferred.

In my estimation the first five rudiments are the most important factors in basic drumming technique. This is true because the first five rudiments are the most used, the most required, and the most flexible of all the twenty-six rudiments. The beginning drum student should continue practicing on a board, not touching a drum, until he has mastered the first five rudiments fairly well. At the same time the first five rudiments are being worked out on the board the student should be instructed in all basic theory pertaining to time signatures, note values, and dynamic markings.

Caution should be taken from the beginning in regard to the proper way of holding the sticks. It should be borne in mind at all times that the motion involved in playing a drum comes from the wrist and not from the arm (except where additional power and showmanship are concerned). These two points can not be over emphasized.

When the young drummer has advanced sufficiently to the point where he has mastered the first five rudiments and basic theory, he begins studying the "street-beats." A variety of interesting and challenging "street-beats" should be presented to the young drummer. Example No. I illustrates a "street-beat" which shows lack of preparation on the part of the instructor.

Example No. II illustrates a "street-beat" carefully composed to contain all the qualities necessary to build interest and a good drum section.

At last the time comes when the young drummer is presented that beautiful field drum and a pair of shining new sticks. "But what's this? After such a short workout on a real drum do you mean I still have to do my practicing on a board?"—"Yes, for the board is a must."

The above was written by a former

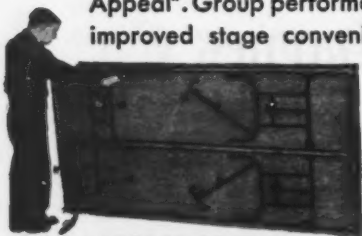


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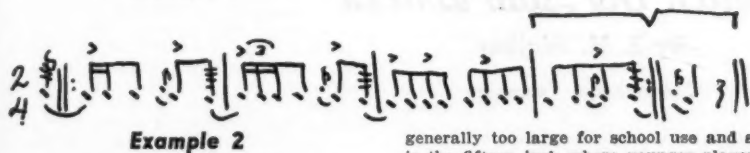
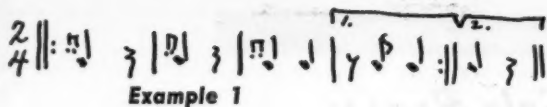
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pupil of mine. Needless to say, I hope many another band director will catch his enthusiasm in regard to early fundamental training. Fundamental training is the shortest short-cut known.

Question: "We have a set of 15" hand cymbals—I want to replace the very poor cymbals that I have mounted on the bass drum at present. What size cymbals would you suggest we purchase for use on the bass drum? Or would you suggest that we use these present 15" hand cymbals on the bass drum, and purchase new hand cymbals? If so, what size, keeping in mind that they will probably also have to be used on the street." *C. L., Illinois*

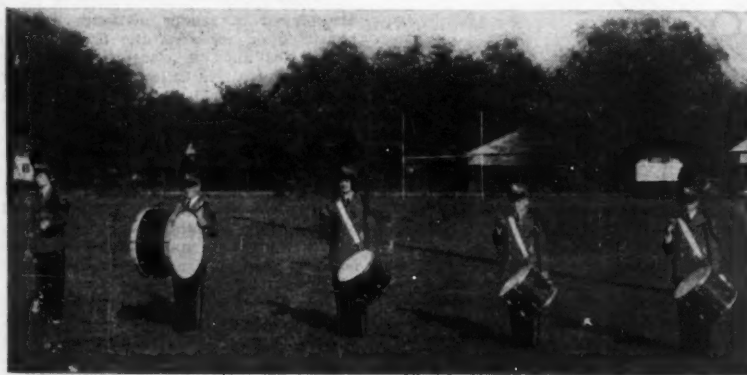
Answer: May I congratulate you on your desire to improve the cymbal situation in your band. So often we encourage the students to purchase the best possible brass and woodwind instruments but try to satisfy our musicianship with the poorest of cymbals. I believe, if I had your problem, I would put the present cymbals on the bass drum and discard the non-musical ones now used. A fifteen inch cymbal is large but not too large for bass drum use and certainly you have the possibility of a better tone. I would then buy a new set for hand use and the size here depends very much on who will carry and play them. The sixteen inch is

generally too large for school use and so is the fifteen inch where younger players or girls are to use them. In this case I would suggest fourteen-inch cymbals but from your description of your percussion section I believe another pair of fifteen-inch cymbals would serve handsomely.

You have apparently a very fine working percussion section and I am glad to see that each one is capable of playing more than just one of the many instruments in the section.

Question: "Would you use Tenor Drums in the marching band? What becomes of the tenor drum players when marching season is over?" *P. L. M., Missouri*

Answer: I surely would use tenor drums in marching band if I possibly could. The tenor drum is a high pitched drum without snares and should be sixteen to eighteen inches in diameter. But if you have a 12 x 15 field drum not in use, why not remove the snares and make a tenor drum of it. However, I think one such drum would not be effective. Have at least two so that good showmanship will be there in the cross-over sticking and the twirls in unison. Also, keep the tenor drum tight and with a good tone. Don't let it sound like a toy bass drum. In concert, the tenor drummer may be the librarian, string bass player, tympani player, etc. See you next month, with a happy New Year wish for every month to come.



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How to Play Cornet, Trumpet, Trombone

I Teach the Solo Brass

By B. H. Walker

Chattanooga, Tennessee

Greetings, Brass Players. Last month we were taking a cornet lesson and I promised to continue the lesson this month by teaching you a good contest solo. Let's take "My Regards" by Edward Llewellyn, a favorite easy to medium grade solo on the Competition-Festival old list for many years. This number retained its popularity by finding its way on the new Supplementary Selective Music List, published by the National School Band, Orchestra and Vocal Association, 1948-49. Cornet soloists will welcome an opportunity to learn this solo as it is not only a popular contest favorite, but is published with band accompaniment and it is a very effective feature for your band concert. I have used it on several concerts and have had a cornet soloist, a trombone soloist, and a baritone soloist

use it in contests and each soloist received a Superior rating.

Solo "My Regards"

Cadanza. Begin the first nine notes of the cadanza by softly sustaining the first note under the hold sign for about three counts which is finished by the remaining three sixteenth notes of the first group played slowly as pick-up notes. The next four sixteenth notes likewise are slurred slowly and softly, ending with the eighth note played broadly. The next group of nine notes is played similar to the first group, except the second hold is played a little shorter, and the remainder of the nine notes played a little faster and a little louder. The section of the cadanza beginning with the third hold sign begins by holding the first note about two counts which is finished by the remaining three



Mr. Walker



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sixteenth notes of the first group played slowly and softly as pick-up notes. The next five groups of four sixteenth notes are played in groups of fours by emphasizing or accepting the first of each four notes and each group of notes is played gradually a little faster and louder until a very rapid slur is achieved just before arriving at the fourth hold sign which is sustained for about three counts. The next seven notes are played with a little increase in volume and speed ending again with an eighth note played broadly. The next quarter note preceded by the slurred eighth is broadened to about two counts and the last quarter note in the cadanza is held for about three counts.

The Waltz Movement in general is somewhat legato in style except for occasional groups of eighth notes, which should be played detached. This movement requires just a little rubato style of phrasing (slowing up certain parts of the phrase and speeding up at certain other parts). Breath marks should be inserted for phrase ends at the following places:

Beginning after the four measure introduction of the waltz movement at the double bar, count 7 measures and one half note, place breath mark; the remainder of this measure plus 7 measures and one half note, breath mark; remainder of this measure plus 7 measures and one half note, breath mark; remainder of this measure plus 7 measures and one quarter note ends the movement. Be sure to observe the slight ritards and a tempo's. The last 8 measures marked slightly faster may be made very effective by a very slight and gradual accelerando.

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The Trio (marked solo ad lib) serves as a section in which the soloist may take many liberties in interpretation, provided these liberties are within the bounds of good musical taste.

The first three phrases of the trio section should include 4 measures each. Each of these phrases may begin moderately slow for a few notes and gradually get faster until the beginning of the third measure and then slows down a little by little to the end of the fourth measure or the end of the phrase. Of course, this rubato effect should not be overdone.

The fourth phrase includes three measures and one half note, while the fifth phrase includes the remaining quarter note plus the next eight measures which may be shortened by breathing after the hold sign if the entire phrase proves too long for one breath. The last phrase of this section includes the last eight measures which may be played rapidly to the

end of the first or second ending.

The next section should be slurred as written and the notes which are not marked slurred should be played legato. Be sure to play the eighth note triplets broadly and observe the crescendo markings throughout.

The Second Cadenza in the finale is to be played in traditional cadenza style consisting of gradual changes in speed and volume to give graceful expression and contrast. Divide the cadenza in three parts, each set off by breath marks after each of the three hold signs. Begin each section of the cadenza slowly and softly and make a gradual increase in volume and speed until you reach the hold sign where the note is sustained for three to four counts. The first hold note may be sustained for about three counts, while the second hold, marking the first climax, should be sustained for about four counts. In the second part of the cadenza, the eighth notes should be grouped in two's with a slight emphasis on every other note and each note is played gradually slower and broader until the third hold sign is reached. The next two groups of four eighth notes starts slowly and grow gradually faster to the ritard sign where the remaining notes are slower as marked.

Play the waltz section after the D. S., somewhat faster than the first rendition of this waltz movement.

The Coda is played very rapidly in the tempo of one count to the measure.

The style described above for this solo is not the only correct style, but will prove very effective as interpretation with good taste for contest or concert performance.

Good luck with your solo.
See you next month.

Some Things We Overheard About the Big Mid-West Clinic

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Among comments that were repeated over and over again were:

"Everything about the Clinic is wonderful."

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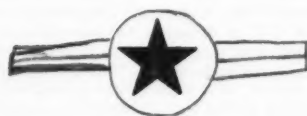
"Sends you home working harder to have your group become better."

"Especially appreciate the opportunity to hear new music."

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How to Play the Double Reeds

The Double Reed Classroom Bassoon . . . Oboe

By Bob Organ
1512 Stout St., Denver 2, Colorado



Here we are in the New Year 1951. May we all take it in our usual stride. This is an American tradition; let's continue it.

The Double Reed Classroom Column in last month's issue on the physical construction of the Oboe has drawn a number of questions, for which I am very grateful. Here they are, and the answers.

Question 1: Do various scales, or keys, have definite fingerings? If so, what are they?

Answer: Yes. On the Oboe we have a few alternate fingerings such as these: E flat key being playable with either hand; A flat key playable with either hand; chromatic and forked fingering for F natural; C sharp regular fingering, and the open C sharp; the regular fingering for B flat, also a side key B flat. In addition there are trill keys. What these students want to know is, when and where do we employ these various fingerings? The answers are many and would require a book; however, I will answer Question 1 in more detail farther along. For the moment let us go to Question 2.

Question 2: Will a definite fingering for a given scale (if there is such a procedure) apply throughout that particular scale under all circumstances?

Let us go to Question 3 and we can answer Questions 2 and 3 with the same answer.

Question 3: Will a definite fingering applied to a given scale as a scale, also apply to intervals in that scale?

Answer: If I define Questions 2 and 3 correctly, the answer is No in both cases. In Question 1, there is such a procedure as a definite fingering applied to a given scale as a scale. But the moment some of these tones become intervals, we often find it necessary to employ different fingerings for some of the tones of a particular scale. Let me elaborate to answer the little lady's question (Question 3). Actually, I believe that both of the last two questions have the same problem in mind.

Here it is. In playing either the scale of C major or F major, we naturally finger the tone F with the chromatic fingering, fingers 1, 2, 3, 4, 5, plus the F key with the 6th finger. Now the moment the tone F becomes connected with D, which is an interval, we must use the forked fingering for F, fingers 1, 2, 3, 4, 6, plus either of the E flat keys.

Here we can, and do, set a definite principle for fingering. Thusly, in the scale of F or C major, as long as we are playing scalewise, the F is fingered with the chromatic fingering. The moment the F becomes connected either preceding or following an interval, it should be fingered with the forked fingering for F whether we think it necessary or not. In this manner we will automatically formulate a plan of procedure toward better fingering.

Question 4: Is there a principle applied to each given scale in respect to the fingering of that scale?

Answer: Yes. In all my teachings of Double Reed instruments, I definitely apply a certain fingering for each scale and the necessary change for fingering tones of that scale when played as intervals. This principle can be readily understood from the explanation given for the chromatic and forked fingerings for the tone F, as explained above. In other words, it is necessary to learn the proper fingering for every scale in which we play, and the fingering of each tone that becomes part of an interval.

Question 5: What do Oboe players mean when they refer to the use of the double key? Is there such a thing?

Answer: Yes, there is a very definite and important use for what we know as the double key. The double key is employed when we press the A flat key and the E flat key at the same time with the little finger, left hand. This procedure is a MUST for good fingering in the scales of D flat major and E major, applied to both the scale itself and the interval form. It must also be applied in interval form in the key of A flat major.

These normally difficult scales become not too difficult when the principle of the double key is employed properly. (Will talk more of this later.)

Question 6: Of what advantage is the E flat key being placed on both the left and right sides of the Oboe?

Answer: If properly used, there is a definite advantage in having the E flat key on both sides of the Oboe. The use of the double key just mentioned is very

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definitely an advantage. It is also necessary in the scale of A flat, or in any scale, for that matter, in which the tones D flat and E flat are successive, or in which the tone E flat progresses to any tone requiring the use of the little finger right hand, such as E flat or forked F progressing to low C or any tone lower than the C.

Question 7: Why do some Oboes have two octave keys and some have only one? What is the advantage or disadvantage of each? Why are they not standardized?

Answer: The answer is that all Oboes have two octave keys. However, on some Oboes the octave keys work independently, while on others they work automatically, the change being made between G sharp and A just above the treble clef.

I thought I made this point clear in last month's issue, but perhaps the writer of this question did not read it.

The advantages and disadvantages of each are these: 1) For a young student, if not properly instructed, the two octave keys can become very confusing. One Oboe manufacturer has realized this and improved the use of the octave keys by making them automatic. This is surely an advantage up to a certain point. Then it becomes a disadvantage. The advantage is in playing E (fourth space treble clef) through high C with the application of one octave key. The disadvantage is to the advanced player who requires the use of higher tones and finds the fingerings quite awkward. The normal fingerings for some of these tones require the use of the first octave key instead of the second, which is impossible with the automatic unless they use the awkward and uncertain fingerings.

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John Beckerman is the instructor of Bassoon at VanderCook,—whose 19 pupil class picture in December SM brought out so much comment.

low C upward through F (first space treble clef) there is a harmonic series of tones produced by the use of the second octave key, producing G just above the treble clef through high C. This is an advantage to the advanced player but is impossible with the automatic octave key.

The latter part of the question, why are they not standardized? Your guess would be as good as mine. My opinion is this: should they ever become standardized, it would become a double octave key and not an automatic. Why? Because the automatic has more disadvantages than it has advantages, which you realize when you thoroughly understand the physical construction of the Oboe.

Question 8: Is there a general principle that can or should be applied to the Oboe in maintaining consistently good fingering?

Answer: Yes. This general principle must be approached from two angles. 1) We can definitely give a proper fingering for a scale in any key. However, 2), we cannot always use the same fingering of these tones when they are employed as intervals as when they are fingered in the scale. This refers back to the beginning of this article; the chromatic fingering of F in scale form becomes forked F in intervals. This principle must be applied in every scale or key in which we play.

This brings us back to Question 1: Do various scales or keys have definite fingerings? Yes, they do. And next month I will try to give a brief outline of all the fingerings for scales, and intervals for each scale.

(Bassoon students, please have patience because we have a great deal in store for you too.)

May you all have a prosperous and successful New Year in your desires and efforts. So long for now. See you next month.

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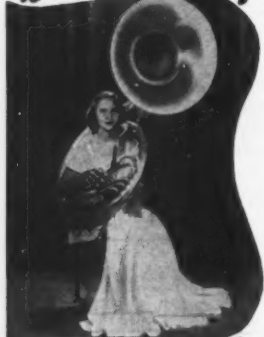


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By C. Wallace Gould

Director, Dept. of Music

Southern State Teachers College

Springfield, South Dakota

I have just finished going over an interesting new edition of a book on marching entitled "The Marching Band" by Berger-Parker and published by The Hoosier Music House of Evansville, Indiana. I thought that the information contained in this work on execution of the various types of turns, flank movements, oblique motion, as well as the information and diagrams connected with executing maneuvers and special formations was especially interesting and enlightening. If your marching band work has been causing you trouble or you are in search of some well proven new ideas, let me suggest that you procure and study a copy of this fine work.

Sometimes it is interesting to analyze the works of the great master composers such as Beethoven, Schubert, Brahms, etc. to see if one can fathom just why such men were great composers, whereas Joe Dokes and Throckmorton P. Silthswitch, each of who likes music, try to write it, but somehow or other do not seem to get very far up the ladder of fame.

If you will analyze some of the best melodies of the great composers, you will often be surprised to find that these are often rhythmically and melodically simple. Yet, when Joe Dokes turns out a tune, either as a result of his own thinking, or as a result of using one of many tune machines that I see advertised from time to time and guaranteed to compose music for the user, somehow or other the result rarely stirs up the furor in musical circles that a new composition by a reincarnated Beethoven probably would stir up.

However, I wonder if the fault is always entirely on the side of Joe's melody? Along this line, I have noticed that when I give a group of students in a harmony class a certain melody to harmonize, I usually get all sorts of solutions of varying degrees of quality. In fact I can give them fine melodies by Beethoven, Brahms, etc. and yet the harmonization that my students put to these would improbably be acceptable to the original composer.

On the other hand, why shouldn't students in a harmony class with a working knowledge of even the primary triads be able to make just as good harmonizations as the original composer of the melody made? I have found as the result of much harmonic analysis of the works of many of the great masters that their harmonization are very frequently simple as to the vocabulary of chords employed. Take the slow or Andante movement of the famous Fifth Symphony by Beethoven. Here the composer uses almost entirely a vocabulary of primary triads with a few dominant seventh chords tossed in now and then.

Interestingly enough the melody of the above cited example from the Fifth Symphony is likewise basically simple, both

as to variety of tones used and rhythmic patterns employed. Why then, can't we all be great masters like Beethoven? What is it that we lack that Beethoven had?

The answer, of course, on the part of most of us would be the elements of inspiration. Most of us would be apt to dismiss the matter by saying that Beethoven was a genius (an evident fact) and was inspired when he sat down to compose. Perhaps he had a better telephone connection to the source of all inspiration than we have. At any rate many of us would say that he had something we lack.



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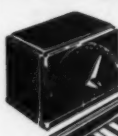
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something we cannot understand, and then let it go at that.

But I wonder if we are not inclined to let it go at that with an insufficient and short sighted analysis of the situation. Perhaps we could accomplish more ourselves in the direction of composing immortal masterpieces if we would only scrutinize our own thought processes more carefully or rather utilize our own thinking to a far greater degree, following the information provided to us by some of the fine analytical books that have been written about the thought processes of some of the great men of genius, such as Shakespeare, Beethoven, Raphael, etc.

Someone has defined genius as the infinite capacity for taking pains. It is well known in regards to Thomas A. Edison that he rarely gave up in his work of research, once he had what he considered a good idea, until he had explored every possible avenue of approach to the problem. Even then he rarely gave up if he found himself on the wrong track, but rather he started anew, again and again if necessary, until at last he was convinced he was on the right track. In other words, Edison had the infinite capacity for taking pains and was probably the genius he was largely because of this tenacity and attitude of persistence.

Not infrequently in a harmony or counterpoint class I have had students present me with an original passage that they had worked out that I would consider to be a fine piece of inspired writing. Possibly all that was still needed was for further revision or the willingness to make a few changes here and there so as to improve the rhythm of the passage or possibly make it more concise in statement with all surplus notes eliminated. It is here, however, that I have most often found that students fall down on the job. They are rarely willing to go back and make all the changes and then re-write again and again as they must do if they hope to lift their workmanship above the commonplace up to the level of the superior.

I suppose that many of us as teachers have had the same experience with students. When asked to turn in a written assignment, they very often turn in the first form or draft of their work and hope to get by thus. They seem to think that they are fooling us when actually all that they are doing is to fool themselves, because they are not thereby learning the profitable lesson of the advantages of careful revision.

Sometimes when I analyze the workmanship of such composers as Joe Dokes and Throckmorton P. Silthswitch, I am amazed to find some very fine ideas in embryo. Unfortunately, this is often the only state that they are in. In other words, with the right amount of thoughtful revision these ideas could have been expanded, developed, improved, and made many many times better. Joe and Throckmorton both fell down on the job because of certain lazy tendencies in their makeup.

Though some of us who claim to like only long-haired music might be unwilling to try to see anything good in some of the popular and hit tunes of the day, the fact remains that some of these tunes have real elements of greatness inherent in them. Perhaps their chief weakness is an over strong tendency towards a monotonous rhythm. Or perhaps the trouble is that the harmonization has not been made sufficiently varied. Or even perhaps the difficulty is that the melody does not sufficiently utilize the devices of coherence and emphasis. In other words melodically

there is too much of a sameness where a little revision might have varied little phrases now and then and thus made the product more vital and interesting to the trained ear.

The difference between a Beethoven or Schubert melody and that of Joe Dokes may be only a slight one with the advantage falling on the side of the man who had sufficient energy and stick-to-itiveness to make a few more revisions and spend a little more time and thereby

achieve a better product.

Many of us possess certain aspects of greatness in one form or another within us. Probably the chief difference in most cases between those who arrive at the top with their ability and those who stop part way up with the ability they have is in the degree of willingness to work. The ability is there but the willingness to work to perfect one's talent needs to be more carefully pursued.

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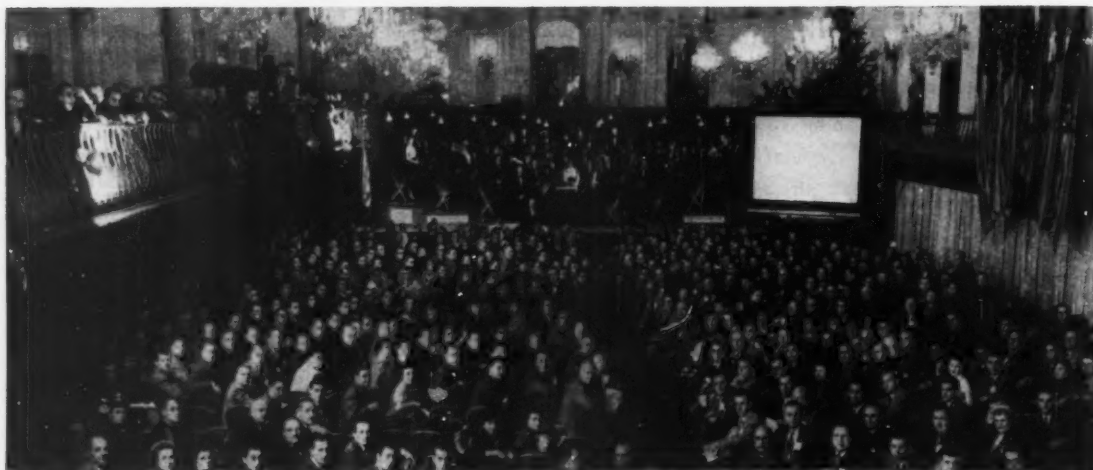


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Audio-Visual Aids to the Teaching of Music

Educational Films and Recordings Reviewed

By Robert F. Freeland

Greenfield Village, Edison Institute, Dearborn, Michigan

New ideas to advance music are usually welcomed by all music teachers at this time of the year. Ideas to be used in parent teacher groups, music study clubs, band parent or booster clubs or in the music classroom. In most schools and communities there is a great deal of work to be done in the "Selling" the School and Community Music Program. The American Music Conference, 332 South Michigan Avenue, Chicago, has prepared two aids that have proven very helpful and valuable in the program of advancing and promoting music. Listed below are two technicolor slidefilms recommended for use in schools and community groups. Each listing contains one technicolor film-strip and one fifteen inch transcription disc with booklets and guides to the films and performances.

MUSIC CONFERENCE: You Can Make Music. A sound film-strip in color. One fifteen-inch transcription speed disc with film strip. Loaned free on request. Teacher's Guide and other literature available.

The film depicts four children who are enjoying themselves playing toy instruments in Peter's home when his father comes in with an album of records, a gift to Peter's mother. The children gather around as the mother shows that the album is a recording of the Nutcracker Suite by Tchaikowsky. After they listen to the Dance of the Flutes, they talk about the differences between the symphony orchestra and their own play orchestra. They then visit their grade school orchestra, band and chorus. They hear the orchestra play and soon they join instrumental classes. The picture closes with the four children, in their own "real" orchestra playing March Militaire.

The pictures were taken at an elementary school in Wilmette, Illinois, and students of that school posed for the pictures and played the music. Arian L. Delander, supervisor of music directed the music. The clarinet, cornet, violin and piano were chosen because they are basic to the ensemble and are most frequently chosen by parents and children to study. Discussions about other instruments may be injected since sound is produced by each family or instruments in basically the same way.

MUSIC CONFERENCE: Moving Ahead With Music. A sound film-strip in color. One fifteen inch transcription speed disc. Loaned free on request from The American Music Conference.

This is a sound film-strip photographed in beautiful kodachrome. It tells the story of music's benefits and demonstrates how these benefits can be secured by every community. It answers many questions such as: Is there time for music? How much will it cost? Then, what do we do first? It points out how music is instinctive and natural to a child; music makes for a fuller life for those who have learned how to express their own moods by mak-

ing their own music; and training in music opens the doors to a lifetime of richer enjoyment. Several guide books are available with the kit. The main criticism of the two above sound slide-films, is the difficulty of finding a machine to play the fifteen inch transcription disc.

★

BRAND: American Almanac, January. The Gene Lowell Chorus. Compiled by Oscar Brand. One non-breakable Perma-disc 10" record. Young Peoples' record #430 (78 rpm).

This record will be of value to the history teacher as well as the teacher of music. The record begins with the chorus singing "Auld Lang Syne" by Robert Burns and is followed by a sketch about Benjamin Franklin and his New Years resolutions. (Pretty Little Miss). This is followed by songs from the period of the purchase of the Louisiana Territory. Stephen Foster's "Oh Susanna" is then sung, followed by music telling of the discovery of gold in California and Michigan becoming a state. In the narration the dates and historic meanings are given.



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This alb fine examp repertoire. flutist wit Orchestra. lowing: M Flute and Flute and Ballet; C Henry Du Piano. Th tion Debu flute. Thi Dutilleux JOHANN Clemens State Ope Hilde Gue sak, & W don recor

The lon complete dreamed o "Bat" is of opera of beautif As the M New York tion of " is very tir this recor and fidel recording and highl

MOORE: The Hunters Horn. Written by Douglas Moore, narrated by Albert Grobe and orchestra conducted by Prof. Moore. One non-breakable Permadisc 10" record. Young Peoples' Record #421 (78 rpm).

The early uses of the hunting horn are demonstrated. Then it is explained how musicians and composers started to use the "horn" in serious music. An excerpt from the opera "Siegfried" by Richard Wagner, playing the theme representing the song of the forest. This is followed by a von Weber horn theme. The difficult parts played by the French Horn is next shown in the playing of a passage for three horns by Beethoven. To prove the Horn can be funny, using a wide range, an excerpt from Richard Strauss' Till Eulenspiegel's Merry Pranks is played. Next the horn is heard with a mute, sounding like trouble ahead. A theme representing sleep is then played from Mendelssohn. The important place in music that the French Horn plays is mentioned by the narrator. Recommended for elementary and junior high school. Surface good.



Haydn: Let's Listen to Haydn. John Tillman narrator and the Viennese Symphony Orchestra conducted by several conductors. One 10" long-play record. Haydn Society Cl. \$3.85.

This record prepared for children contains excerpts from Symphonies Nos. 6, 31, 39, 82 and 85. Also German Dances Nos. 1 to 12. The full length symphonic Haydn works are now available in the Society's catalogue. The narration, written by Cornelia Megis is quite fitting and not too technical for children. The record will be most useful in the music appreciation or history of music class (also in the home). The main criticism is that the symphonies chosen to be represented are not too familiar. Record and surfaces good.



MUSIC FOR THE FLUTE. William Kincaid, flute and Vladimir Sokolov, piano. Five 12" records, Columbia 961 (78 rpm) or one long-play record Columbia ML-4339, \$4.85.

This album will be most welcomed as a fine example of the flute tone and the flute repertoire. William Kincaid is the first flutist with the Philadelphia Symphony Orchestra. The contents includes the following: Marcello: Sonata in F major for Flute and Bass; Hindemith: Sonata for Flute and Piano; Saint-Saens: Airs de Ballet; Caplet: Reverie & Petite Valse; Henry Dutilleux: Sonatina for Flute and Piano. The long-play record has in addition Debussys Sprinx for unaccompanied flute. This is the first recording of the Dutilleux Sonatina. Surfaces good.

JOHANN STRAUSS: "Die Fledermaus". Clemens Krauss conducting the Vienna State Opera Orchestra and Chorus, with Hilde Gueden, Anton Dermota, Julius Patzak, & Wilma Lipp. Two long-play London records (complete opera) \$12.00.

The long-play era has produced more complete opera recordings than we ever dreamed of before. This recording of the "Bat" is a great high-light in the field of opera recording. Eighty-nine minutes of beautiful music and not a dull moment. As the Metropolitan Opera Company of New York make plans for a new production of "Die Fledermaus" this recording is very timely. Great Artistry is shown in this recording. The balance is excellent and fidelity of sound the best yet. The recording and performance are first rate and highly recommended.



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The Sandpoint Story

Begins on
page 6



Sandpoint's Marching Drums are in daily rehearsal.

ned year-around program. Last summer, the Recreation Board and Hilligoss cooperated to include beginners' musical instruction, twirling instruction for grade school girls, and a series of six summer's eve park concerts by the A Band.

Now, Sandpoint High School's Band



is an attraction in itself. It was the guest band at the Kiwanis International dedication of a peace-marker on the U. S.-Canadian line at Nelway, British Columbia, and the featured band at the Pacific Northwest Kiwanis Club convention in Spokane, where one of its concerts was broadcast. This fall, it provided half-time entertainment for the University of Idaho-University of Montana football game at Moscow.

Events scheduled for the remainder of the term include the annual Pop's concert of "whistlin' and toe-tappin' tunes"; a trip to the North Idaho Music Festival at Lewiston, and a guest appearance on Spokane's new Memorial Stadium field during that city's famed Lilac Festival.

Yes, Hilligoss may not be much when it comes to catching big fish, but he's right there when it comes to getting the kids to make with the music!



These Sandpoint high school girls have reason to be climbing ladders, for they are rated "tops" in northern Idaho for their team twirling. At right, is Geraldine Farrar, drum major. Standing atop the drum is little Marilyn Breinich, twirler mascot.

The Mid-West Ends

The Mid-West National Band Clinic closed its three-day convention at 2:45. As the hundreds of directors and music educators joined hands, the Bal Tabarin rang with the joyous singing of Auld Lang Syne. And thus another successful clinic ended with the parting words from the Speaker's Table: "A Very Merry Christmas and a Happy New Year and God Bless You, Every One."

What They Say

Here are just a few of the many comments made by the enthusiastic directors who attended the Mid-West National Band Clinic at the Hotel Sherman December 15, 16, 17.

David Hughes of the Jordan Conservatory of Music of Indianapolis, Indiana: "Congratulations on a balanced clinic — Band, Strings, Choir. If you want to see the progressive Music Educators of the United States and get an inspiration, the Mid-West is the place to be."

Merle J. Isaac, Chicago Grade School Principal: "There are clinics and clinics, but, for school band directors, the Mid-West Clinic is truly the most practical, the most helpful, and the most essential for successful teaching."

G. W. Patrick, Springfield, Illinois: "At my table during the banquet in the Bal Tabarin Room the concerted reaction to this year's Mid-West Band Clinic was 'Tremendous.'" (Richardson, Houts, Houseknecht, Labella, Hamby, Runge, Best, Shoul, Wymann, Patrick.)

Harold Bachman, Director of Bands, University of Florida, and President of the American Bandmasters' Association: "In as much as I conducted the first VanderCook School Clinic, from which the present Mid-West Clinic grew, I was naturally pleased with the phenomenal growth of the affair. Both in size of attendance and in the scope of the work covered the Mid-West Clinic has grown far beyond the fondest dreams of its founders. It is expertly managed and every hour of the three days was filled with informative and inspirational events."

The Big Mid-West Clinic

Begins on
page 13

that has received first place in every State Contest in which it has entered as far back as anyone can remember, gave one of the most memorable performances of the entire clinic. This is the first year that a chorus has been invited to sing at the national convention and directors agreed that no finer choice could possibly have been made.

Saturday Luncheon

Beginning promptly at 12 o'clock noon, nearly 300 directors gathered in the beautiful Bal Tabarin Room of the Sherman Hotel for the Grand Finale Luncheon. After a delicious roast beef dinner with all the trimmings the directors were ready to see, hear, and learn more. Their highest expectations were more than realized when the talented Carol Edwards of La Salle, Illinois, presented a flawless rendition of the difficult Brandt's Concerto on her cornet. Carol is a senior in High School and plays solo cornet in the band. Her teacher is her father, the well-known Austyn R. Edwards.

Ray Dvorak

For two years every band director has missed Ray Dvorak tremendously at the Mid-West National Band Clinics. It was

"great" to have him back again this year after his forced vacation, to be the guiding hand of every major event. After Ray had given his address at the Grand Finale Luncheon, every director in the Bal Tabarin stood and cheered with hand and heart. Many a tear rolled down the cheek of young and old as they cheered a Gentleman and Master Musician who had fought such a valiant fight and won, and had again emerged the greatest of them all.

Hovey and Smith

The three-day convention came to a close with two of our most vital clinics. Nilo Hovey, an authority on the clarinet, outlined a complete plan of procedure that would improve any clarinet section in the public schools. Leonard Smith outlined his complete plan for cornet and trumpet playing in the public schools, and demonstrated every point beautifully on his instrument. For both clinics, pencils were going double speed, noting each and every valuable suggestion. At the conclusion of the clinics, directors flocked to both clinicians seeking still more answers to their particular problems. They were not disappointed.

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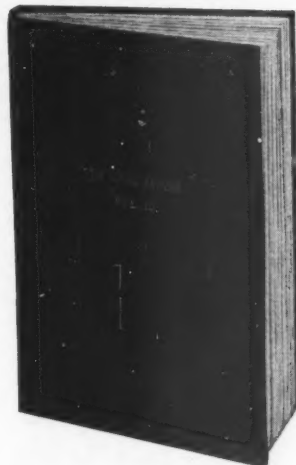
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